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**NEWS: PHOTOGRAPHERS
WARNED OVER PRICE RISES**

amateur

photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

Saturday 18 December 2010

www.amateurphotographer.co.uk

FLASHGUN ROUND-UP

Buy the best new models

PAGE 62



**BUYERS'
GUIDE**

PAGE 35



ADVANCED TECHNIQUE

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Control exposure and diffusion



PAGE 69

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The best and the last Four Thirds?

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OLYMPUS

PAGE 49

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Amateur Photographer For everyone who loves photography

IT'S NOT unusual to hear photographers complaining about the light – its direction or quality. We are beholden to nature when it comes to the sun's position and whether it has a clear view of the parts of the world we want it to illuminate. Imagine, though, if you could direct Helios's chariot in the sky for just a couple of days. Would you know where you would want the sun to stop? I guess we'd have some short days that consisted of sunset directly after sunrise, and that golden fiery ball would be bobbing above and below the horizon for hours as you shouted instructions and snapped away. But, if we were able to experiment a little, without upsetting the whole of nature and the

seasons, we would eventually come up with the right angles for the perfect picture.

It all sounds a bit fanciful, but what most amateurs don't realise is that controlling light direction and angle is quite possible. OK, so a flashgun can't light a landscape, but a room, a person, a building and a host of lesser scale subjects can come under your control. You can practise and try out, and then you will hold the reins and you will direct the sun – your own pocket sunshine.

Turn to page 35 to find out how.



Damien Demolder
Editor

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Shoot professional-looking outdoor portraits on a budget
© Aaron Bennett

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IN AP 4 DECEMBER WE ASKED...

Do cold mornings mean your camera stays indoors?



YOU ANSWERED...

A Yes, I don't take pictures in the cold	5%
B No, but I don't shoot much in winter	28%
C No, I shoot just as much as when it's warm	51%
D Cold days are better than hot	16%

THIS WEEK WE ASK...

Do you use your flash outside?

VOTE ONLINE www.amateurphotographer.co.uk

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With two flashguns and a couple of umbrellas that he bought on eBay, Aaron Bennett reveals how you can shoot professional-looking outdoor portraits on a budget

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© 1955 GEORGE BERNARD SHAW SOCIETY OF FRIENDS
COLLECTION OF NATIONAL TRUST HEREFORDSHIRE

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme.

Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8130

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APNews

News | Analysis | Comment | PhotoDiary 18/12/10

**The camera
is limited to
100 pieces**

Multi-coloured DSLR, page 6



VAT change to spark price rises • Warning over exchange rates

PHOTOGRAPHERS WARNED OVER PRICE RISES

PHOTOGRAPHERS set to splash out on new camera gear are urged to buy this side of Christmas to avoid price increases in January.

It seems many manufacturers are set to pass on the 2.5% VAT hike to UK consumers rather than absorb the rise, which takes effect on 4 January 2011.

AP asked key players whether they plan to increase the price of cameras and lenses.

Sigma Imaging UK's general manager Graham Armitage confirmed that Sigma will issue a new price list, effective from 4 January, and warned consumers not to wait for bargains in the January sales.

'In theory, all SRPs should increase by 2.1%, but we have taken this opportunity to rationalise the price list, regaining some key price points and removing some anomalies,' he said.

'In many cases we have sacrificed our own profit

in order to achieve this.'

'In the past, many customers have waited to buy until after Christmas to benefit from the special prices in the January sales.'

'This year, postponing a purchase until after 4 January 2011 may prove a costly mistake.'

Armitage said Sigma has recently reviewed its prices to also reflect the 'considerable currency fluctuations' since the firm last raised prices in February 2009.

'The Euro zone and US dollar zone have both seen serious price increases, which reflect their latest exchange rates against the Japanese yen.'

'Our design and manufacturing facilities are completely Japanese-based and it has become necessary to increase the supply price of a small quantity of our products.'

'We have endeavoured to minimise the effect of these

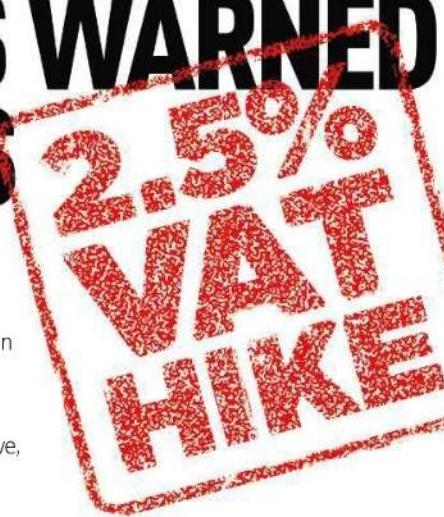
changes, but in some instances price increases are unavoidable.'

A spokeswoman for Sony, which is running a 'VAT Back' scheme until Christmas Eve, confirmed it has 'no further plans to extend this'.

This stance is echoed by Canon, whose spokesman said: 'As per the HM Revenue & Customs directive, Canon will adopt the increased VAT rate of 20% on 4 January.'

Mark Thackara, national marketing manager for Consumer Products at Olympus UK, told us: 'As the change happens in January, there will be new products where the VAT will be factored into pricing.'

'On existing products, we will be reviewing individually to establish what effect it may have.'



A spokesman for Pentax UK said 'discussions are ongoing' regarding the effect of the VAT increase.

A Leica Camera Ltd spokeswoman said its flagship M9 digital camera and binoculars, for example, will escape a price increase in spite of the VAT change.

'Product prices are normally reviewed in January each year and we can confirm that any increases to product prices will be minimal,' she added.

Nikon has yet to respond to our request for comment.

SNAP SHOTS

● Images captured immediately before and after a photographer was seriously injured by a mine in Afghanistan have been published. Photographer Joao Silva is reported to have lost both legs in the explosion on 23 October. *The New York Times* has published 13 images taken by the photographer around the time of the explosion. There is no image of the blast itself. To view the images, visit <http://lens.blogs.nytimes.com/2010/11/29/its-the-photographer/>.

● Photographers are being given the chance to photograph Westonbirt Arboretum in Gloucestershire on 16 December. The Capturing the Light event offers the chance to photograph Westonbirt's trees during the Enchanted Christmas illuminated trail. The event takes place from 4.30-9pm. To book visit <http://www.forestry.gov.uk/forestry/INFD-89YD3D>.



Do you have a story?

Contact Chris Cheeseman
Tel: 0203 148 4129
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SONY FIRMWARE BOOST FOR ALPHA DSLRS

AUTOFOCUS is faster and more responsive than ever on the Alpha 900 and Alpha 850 DSLRs, thanks to a firmware upgrade, claims Sony.

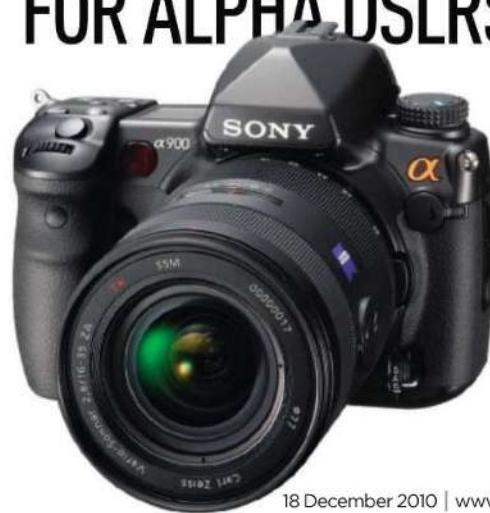
Improved AF motor control and 'smarter distance detection of out-of-focus objects' are among the billed improvements.

Sony says it has also increased exposure compensation from ±3EV to ±5EV, while maximum exposure bracketing has been

boosted to a maximum of 6EV (three frames at -3EV, 0EV, +3EV).

'This wider range gives added flexibility when capturing multiple frames at different exposure values – for example, when acquiring images for the creation of powerful post-shooting HDR effects,' said a spokesman.

To download the free upgrade, visit <http://support.sony-europe.com/dime/DSLR/dslr.aspx>.



APNews

A week of photographic opportunity

PHOTODIARY

Wednesday 15 December

EXHIBITION Morocco:

Photographs by Elias Harris and Pauline Prior, until 6 March 2011 at the Jewish Museum, London NW1 7NB. Visit www.jewishmuseum.org.uk.

EXHIBITION London

Calling: The Clash by Adrian Boot, until 23 January 2011 at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.



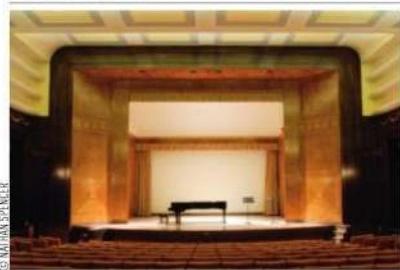
© ELIAS HARRIS

Thursday
16 December

EXHIBITION on the

Royal Ballet, until 6 March 2011 at The Lowry Galleries, Manchester M50 3AZ. Tel: 0870 787 5793. Visit www.thelowry.com.

EXHIBITION Spirit of the Horse, until 31 December at Rhubarb and Custard Photo Gallery, Windsor, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.



© NATHAN SPENCER

Friday 17
December

EXHIBITION

Function by Birmingham Institute of Art and Design photography students, until 9 January 2011 at the Barber Institute of Fine Arts, University of Birmingham, Birmingham B15 2TS. Tel: 0121 414 6993. Visit www.barber.org.uk.

Saturday 18 December

DON'T MISS People don Santa Claus outfits and rollerskate around central London. Visit www.londoneskate.com.

Sunday 19 December

EXHIBITION Notes from the Playground combines photography with video and graphics, until 30 January 2011 at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** The Black and White Collection by Andy Willsher, until 31 December at The Book Club, London EC2A 4RH. Tel: 07973 558 002. Visit www.andrewwillsher.com.

Monday 20 December

EXHIBITION The Magnum Mark, until 26 February 2011 at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. **EXHIBITION** Canned Candies: The Nudes of Jean Clemmer, until 18 December at Flash Projects, London W1B 5PG.

Tuesday 21 December LATEST AP ON SALE

EXHIBITION Sharpe's Wood by Liza Dracup, until 8 January 2011 at PM Gallery & Pitzhanger Manor, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse. **EXHIBITION** Wild World by Roger Hooper, until 21 January 2011 at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopergallery.co.uk.



Multi-coloured makeover for Pentax DSLR

PENTAX RELEASES LIMITED EDITION K-r

PENTAX Japan has launched a limited-edition version of its K-r DSLR camera, in a tie-up with Korejanai-Robo.

'The camera is limited to 100 pieces and will only be available in Japan,' said a Pentax UK spokesman.

'This follows the success of other collaborations featuring Korejanai-Robo.'

Announced in September, the 12.4-million-pixel K-r slots into the range between the K-x and K-7, and is capable of being powered by four AA batteries with an optional adapter (see News, AP 18 September).

Features include a 3in LCD screen and a top burst rate of six frames per second.

AP MAN QUIZZED OVER SNOW PICS



Committed to defending your photographic rights!

AP TECHNICAL

writer Richard Sibley was stopped by a policeman while taking photos of snow in Bromley, Kent.

Richard, who lives nearby, said he was questioned by a Police Community Support Officer who became suspicious as he photographed a snow-covered train station on 30 November.

'He asked what I was doing,' said Richard. 'I replied: "I'm taking photos in the snow."

'He said: "I'm asking as this is a time of heightened security." To which I pointed out that I didn't think Bromley South Station would be a likely terrorist target... especially as a potential terrorist could just look up the same images on Google Street View without getting their feet and hands cold.'

In recent years, AP has been at the forefront of a nationwide campaign to defend photographers' rights to take pictures in public, as many fell victim to anti-terror laws.

In the summer, the Government cut



back police powers to use the controversial Section 44 Terrorism Act stop-and-search rule following a long-running campaign by photography organisations and civil rights activists.

Section 44 – recently overhauled – allowed officers to stop a person without reasonable grounds for suspicion.

In August, Home Secretary Theresa May said the use of counter-terrorism legislation in relation to photography would be reviewed as a 'priority', as part of a rapid overhaul of anti-terror laws.

The results of the review are due soon.

SNAP SHOTS

● Image-enhancement software specialist DxO Labs has added raw support for the Nikon D7000 and Sony Alpha 390 DSLRs. The latest version adds support for 120 new camera/lens combinations, according to DxO. For full details, visit www.dxo.com.

● A paparazzo has reportedly agreed not to photograph the family of actress Nicole Richie for five years. Photographer Fabrizio Luis Mariotti agreed an out-of-court settlement with Richie's family. In return, the 29-year-old is set to drop her prior court request for a permanent restraining order against the paparazzo, reports contactmusic.com.

● A man who tried to take a picture of a *Coronation Street* actress for his mother was punched in the face in the process. Michael McWhirter, the husband of actress Vicky Entwistle, lost his temper when Andrew Chapman tried to take a photo of her on a train from Manchester in April. McWhirter was convicted of common assault and fined by magistrates in Salford, according to BBC News online.



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'Tragic image' of Jackie Kennedy on sale

CACHE OF KENNEDY IMAGES REVEALED AT AUCTION



The photograph of Jackie Kennedy (left) after her husband's assassination and an image of JFK with Marilyn Monroe at Madison Square Gardens (above) are among the lots up for grabs

A PHOTOGRAPH of Jackie Kennedy captured just hours after the assassination of JFK was due to go on sale at auction in New York as we went to press.

Described by auctioneers as one of the most famous and sombre photos of the 20th century, the 'tragic image' shows Vice-President Lyndon B Johnson being sworn in as the 36th President of the USA.

'Alongside him stands a shocked and grieving Jackie Kennedy in the blood-stained dress she had worn as she cradled her dying husband in her arms,' said a spokesman for Bonhams, which was set to auction the photo on 9 December.

The picture, which is signed by President Johnson, was taken by Chief White House Photographer Cecil Stoughton on board

Air Force One, the presidential plane.

Also up for grabs will be a photograph of Marilyn Monroe with John Kennedy and his brother Robert, taken at a Democratic Party fundraiser on 19 May 1962.

Discovered in an envelope marked 'Sensitive Material', it was captured shortly after Monroe sang 'Happy Birthday Mr President' at Madison Square Gardens.

The cache of photos charting the Kennedy presidential years is expected to raise more than \$200,000.

PHOTOGRAPHER WINS £30K PAYOUT



Committed to defending your photographic rights!

A MAN who was struck by an officer's riot shield while taking pictures at the G20 protests in London last year has won £30,000 in compensation.

David Hoffman, 64, lost five teeth when he was struck 'three times' in the 'unprovoked attack' last April.

The clash took place just hours before newspaper vendor Ian Tomlinson died in an unrelated incident at the protests.

Hoffman accepted an out-of-court settlement over the incident in which a police inspector is alleged to have run at him in full riot gear.

In a press statement, the Met said it has offered a full apology to the photographer but has not admitted liability.

The force added: 'The settlement was in the sum of £30,000 with the Metropolitan

Police Service to pay the claimant's costs.'

The Met is reported to have accepted that 'freedom of the press is the cornerstone of democracy and that journalists have a right to report freely'.

Hoffman's solicitor Chez Cotton told *The Guardian*: 'Reporters and photojournalists play a significant role recording political unrest and political events, which includes recording protest and, if it arises, police wrongdoing.'

'That my client was assaulted by a police officer when carrying out this essential function, and brutally so, is shocking.'

'Fortunately, with photographic and film evidence of the incident and detailed testimony, Mr Hoffman has succeeded in holding the police to account.'

For more on this story and to watch a video of events during the G20 protests, visit www.epuk.org.

CAMERA CHAIN 'LIQUIDATION'

YOUNG'S Cameras has reportedly gone into voluntary liquidation with the loss of its three stores.

The business has closed its shops in Leicester, Loughborough and King's Lynn with the loss of 12 staff, according to a report in the *Leicestershire Mercury*.

'Young's has been a high-street name in Leicester since 1793, when Joseph Young opened his first shop, a chemist's, in Gallowtree Gate,' stated the paper.

Managing director Mike Woodford told the paper: 'The recession has hit many businesses, but what really did it for us was the Highcross shopping centre opening.'

'Footfall in this part of town dropped dramatically.'

No one from Young's was available for comment at the time of writing.



AP THIS WEEK IN...

1984

David Bailey continued his Personal Choice series, this week focusing on Czech master Josef Sudek. 'If ever there was a photographer who's a poet it's Sudek,' said Bailey: 'He took the ordinary and turned it into something poetic which is more difficult to do than you realise... Most pictures were taken around his shop, around his studio window in different seasons of the year.'

CLUB NEWS

Club news from around the country

KINGSWOOD PHOTOGRAPHIC SOCIETY

Kingswood Photographic Society has released its 2011 programme, which promises a year of eminent speakers, practical evenings and outings. The society meets every Friday from 7.30-9.45pm at St Barnabas Church, Warmley, Bristol BS30 5JJ. Visit www.kingswoodps.co.uk.

MALDEN CAMERA CLUB

Prospective members are invited to attend the opening meeting of the 2011 season on 6 January, when Deborah Brady, a former newspaper photographer, will give an illustrated talk entitled 'A Female in Fleet Street'. The event starts at 7.45pm and costs £2, including refreshments. For more information visit www.maldencameraclub.org.uk.

SNAP SHOTS

- An air pistol lent by a photographer to Sean Connery for a James Bond publicity shoot raised £270,000 at auction. Magnum photographer David Hurn lent his air pistol to Connery in place of a Walther PPK, which organisers of the *From Russia With Love* photoshoot had apparently forgotten to bring along. The gun raised nearly 14 times its expected price.

- Nikon is offering £40 cashback to customers buying the D3100 body or lens kits until 31 January 2011. All claims must be received by 28 February 2011. For details of how to claim the cashback, visit www.nikon.co.uk/cashback.



15,000 visitors, just one complaint

PUBLIC EMBRACE EXPLICIT NUDE PHOTOGRAPH

AN EXPLICIT nude photo on show at the National Portrait Gallery attracted just one complaint from more than 15,000 visitors in its first three weeks – and only then for disappointing 'composition'.

Earlier this month, National Portrait Gallery bosses decided that parents and teachers should choose whether children could view 'Portrait of my British wife' by Greek photographer Panayiotis Lamprou.

The image, a cropped version of which is pictured above,

won second place in this year's Taylor Wessing Photographic Portrait Prize (see News, AP 27 November).

'We've only had one visitor comment about "Portrait of my British Wife" so far...' a National Portrait Gallery spokeswoman told AP. 'The person in question didn't like the composition of the portrait and wasn't complaining about the nudity per se.'

The photographer said that when he captured the shot he had not intended for it to go on public display.

LEGENDS STAR AT LONDON SHOW

PHOTOGRAPHY legend David Bailey (pictured) was among well-known figures attending a private viewing of photographer Albert Watson's exhibition in central London.

Masters of Photography: A Journey features Albert Watson's images from an assignment to northern Spain, where the timber used in the oak casks for Macallan whisky originates (see News, AP 16 October).

The exhibition, resulting from the Macallan/Watson tie-up, is set to go on a world tour, although Watson, who lives in New York, told AP that he won't be at all the private views.

Watson said he recorded images for the project using a Hasselblad camera with a 65-million-pixel digital back.

Thirty-six individually customised bottles of The Macallan, dating from 1946, the year Albert Watson met his wife (they met at nursery school), were produced for the project. Each bottle is paired with a signed, one-off, specially commissioned Watson platinum print and will be sold at a reserve price of £10,000.

Speaking earlier this year, Watson said: 'The freedom and encouragement given to me during this shoot allowed the creation of a series of images expanding on this journey, and finally platinum exhibition prints – the ultimate in fine art – demanding complete artistic integrity.'

A limited collection of 1,000 bottles of The Macallan Sherry Oak 20-year-old whisky, costing £700, went on sale earlier this month.

● See our Icons of photography feature on Albert Watson in AP 8 January 2011



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APReview

The latest photography books, exhibitions and websites. By Audley Jarvis

© GREGG SIMPSON



BOOK

British Wildlife Photography Awards: Collection 1

AA Publishing, hardback, £25, 224 pages, ISBN 978-0-7495-6649-4

Amateur Photographer

★★★★★

NOW IN its second year, the British Wildlife Photography Awards (BWPA) has already become a prestigious event that attracts thousands of entries. What makes the competition unique is that it focuses entirely on British wildlife and habitats. While there are no Malayan tigers or arctic wolves, their places are more than adequately filled by our very own native red foxes, brown hares and grey seals. This 224-page compilation includes the 2010 competition's overall winner, along with all ten individual category winners. These are further supplemented by the judges' commended images and other selected images. While some animals are more instantly recognisable than others, the standard of photography is high throughout the book. Paper stock is of a high quality and all the reproduced images are accompanied by an explanation by the photographer.

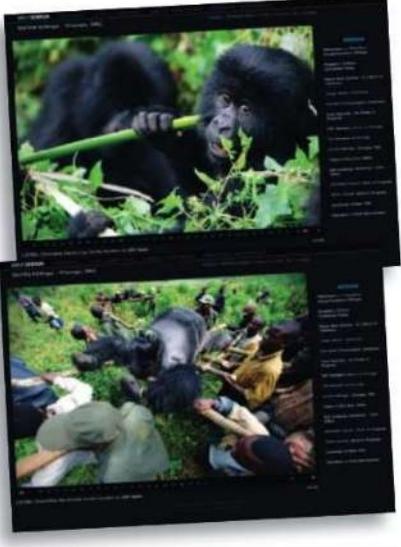
The BWPA exhibition is currently on a 12-month tour of the UK. Visit www.bwpaawards.co.uk for details.



© TERRY O'NEILL



© SHOOTING ANGEL



© STEPHEN GHOSH

EXHIBITION

The Terry O'Neill Award

18-22 December and 28 December-20 January 2011, Lucy Bell Fine Art, 46 Norman Road, St Leonards-on-Sea, East Sussex TN38 0EJ. Open Tues-Sat 11am-4pm. Tel: 01424 434 828. Website: www.lucy-bell.com

FOUNDED in 2007, the Terry O'Neill Award was launched in honour of the iconic 1960s photographer, and during that time it has grown from a small online competition to a well-respected launching pad for emerging and new talent. It's open to all photographers over the age of 18, and offers a broad range of categories including fine-art, documentary and landscape photography. Judging for this year's competition took place in November, with the winner announced at a special event at the HotShoe Gallery in London on 8 December. Commenting on this year's competition, judge Terry O'Neill said: 'Judging this year was the toughest yet. The calibre, composition and quality of entrants exceeded my wildest expectations and made me proud my name is associated with so much talent.'

An exhibition of ten of the winning and shortlisted entrants will be exhibited at The Lucy Bell Gallery in East Sussex throughout January. Entrance to the exhibition is free, but visitors are invited to purchase a catalogue of the exhibition at a price of £6.

WEBSITE

www.brentstirton.com



AS SENIOR staff photographer for the assignment division of Getty Images, New York, 39-year-old Brent Stirton spends an average of nine months on assignment every year. A regular contributor to the likes of *National Geographic*, *The New York Times Magazine*, *The Sunday Times Magazine*, *Le Monde* and *Stern*, Stirton is perhaps best known, in recent years at least, for his work documenting the murder of endangered mountain gorillas in the Congo. In 2008, Stirton was awarded a World Press Photo for this shocking

body of work – an award that sits alongside numerous others he has won over the years. While much of the photojournalism on Stirton's site is challenging in its subject matter, it's his bold photographic style that really sets his work apart. His awareness of natural light, creative use of fill-flash (much of which looks to be off-camera in the strobist style) and delicate balancing of the two, results in a vibrant, punchy and instantly recognisable style. Add to that some truly exotic subject matter – his Papau New Guinean portfolio is a must-see – and you are left with an online portfolio that is quite easy to spend hours viewing.

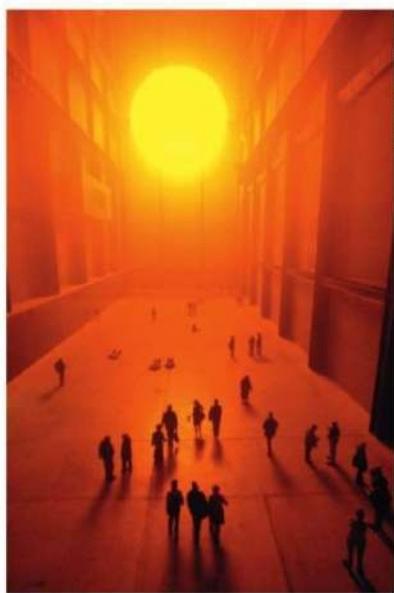
**Decade**

By Eamonn McCabe and Dr Terence McNamee, Phaidon, hardback, £24.95, 504 pages, ISBN 978-0-7148-5768-8



THIS weighty compendium illustrates the past ten years with more than 500 hand-picked images. In charge of the selection was Eamonn McCabe, former picture editor of *The Guardian* and a six-times recipient of the newspaper's Picture Editor of the Year award. Throughout the book, each image is well supported by informative captions from respected academic Dr Terrace McNamee.

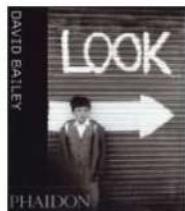
Sadly, the years 2000–2010 will chiefly be remembered as a decade of polarisation, instability and war, and that is reflected within the pages of *Decade*. That said, while much of the news agenda of the past decade has been dominated by 9/11 and the events that followed, *Decade* does an admirable job of chronicling other notable events from the noughties – from the triumphs of the Sydney 2000 Olympics to the devastating Haitian earthquake.



of 2010. This is an attention-grabbing and thought-provoking, if somewhat sombre, collection of images providing a comprehensive pictorial history of the past ten years.

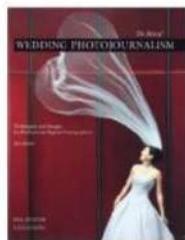
CONDENSED READING

A round-up of the latest photography books on the market



● **LOOK** by David Bailey, £7.95

As one of the most celebrated photographers of London's swinging Sixties, it's sometimes easy to overlook Bailey's artistic output in the four decades that have elapsed since. This pocket-sized monograph offers an interesting, albeit limited, glimpse into Bailey's photographic journey from his iconic *Box of Pin-Ups* phase of the '60s to his '80s homages to surrealist art and beyond. With an insightful narrative provided by Jackie Higgins, it's an interesting snapshot of Bailey's progression.



● **THE BEST OF WEDDING PHOTOJOURNALISM** by Bill

Hurter, £24.99 From the Amherst Media stable of guidebooks, this concentrates on applying the instinctive, non-posed methods of a photojournalist to successfully photograph weddings. While the opening chapters are mostly common sense, some useful information does emerge – especially in relation to composition, posing techniques and forward planning. For those just starting out and looking for some basic practical advice there is some food for thought here.



● **101 QUICK AND EASY SECRETS TO CREATE WINNING PHOTOGRAPHS** by

Matthew Bamberg, £21.99 Given the title, you might be forgiven for thinking this is some kind of insider's guide to winning photography competitions. In fact, it's actually a beginner's guide on how to take better pictures – from compositional techniques to mastering your camera's technical aspects. The compositional tips far outshine the technical ones and the book's accompanying images aren't always inspirational. However, as a beginner's guide it's not a bad effort.

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*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

GREAT GIFT GUIDE

Thank you for your Christmas gift guide issue with realistically priced gifts in AP 27 November. As one of the victims of what some dozy peer recently termed 'this so-called recession', money – to quote rag 'n' bone man Harold Steptoe – is 'tighter than a gnat's chuff'. I read a camera magazine a couple of years ago (not AP), which featured a Christmas gift guide that included DSLRs costing up to £1,000. Presumably it was some kind of joke – although it made no mention of this.

My wife and I are currently in a position (unemployed) whereby stocking fillers aren't optional – they will be our main presents. Yet we're still luckier than some who are struggling to keep a roof over their heads. Being past the age where we surprise one another at Christmas, we've each opted for the 'Canon lens 70–200mm' Thermos travel mug featured in AP's list. This time last year, while both employed, we could have bought each other the actual lens, never mind the Thermos version. So while not (yet) poverty-stricken, I agree with the wag way back in history who once said, 'Poverty is no disgrace. But it is damned inconvenient!' Happy Christmas to all at AP. **Mike Bowman, Tyne and Wear**

I hope you both have a great Christmas all the same, and that the New Year brings a return to your luck – **Damien Demolder, Editor**

EXTENDED WARRANTY

With regards to the letter *Rip-off Britain* (AP 4 December), Ken Toone says that his lens is out of warranty so he cannot get it fixed. However, under UK law, buyers in England and Wales can get a partial refund or full repair up to six years after the purchase was made. The refund should take into account how much use the customer has already had of a product.

Unfortunately, after six months, the burden of proof switches to the buyer and it is they who must then show that a fault is

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



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you state that Trinity House is responsible for all the lighthouses in the UK, but this is not quite the case. While Trinity House is responsible for the lighthouses of England and Wales, the Northern Lighthouse Board is responsible for those in Scotland and the Isle of Man (www.nlb.org.uk). It is also worth noting that many of the lighthouses in ports and harbours are not owned by either of these bodies, but by the local port authority that they serve.

Ian Wright, via email

NEITHER PORN NOR ART

Porn or art? You posed this question to your readers in AP 27 November regarding the inclusion of an explicit photograph in the Taylor Wessing Photographic Portrait Prize exhibition at the National Portrait Gallery in London. The answer is neither.

The photograph appears to have no explicit or implicit sexual content, therefore it is not porn. It is also completely devoid of any artistry. It conveys nothing about the subject, is badly composed and poorly lit. There are distracting shadows and objects at the edge of the frame. It is what my nephew described as 'an upshot'. The only emotion it invoked in this viewer was one of puzzlement as to why it was selected or considered to have merit in the first place.

The first prize winner (David Chancellor's 'Huntress with Buck') is the diametric opposite. Thought has gone into the project, the theme is clear for all to see, and time and effort have been invested in producing a thought-provoking image. It is technically excellent, and worthy of the prize.

Jim Findlay, via email

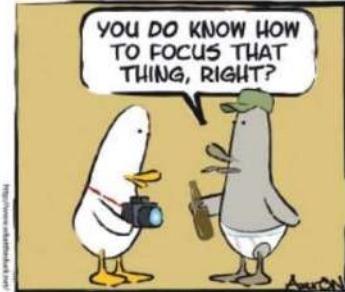
I think, perhaps, it was not made very clear in our news article in the magazine that the image we showed was cropped at the bottom. Had it not been, your nephew may have taught you a different phrase. Whether it is a good picture or not remains a question – **Damien Demolder, Editor**

WELCOME ONE AND ALL

Regarding Tom Corbett's letter in AP 20 November, we at Beeslack Penicuik Camera Club, based within ten miles of Edinburgh, would be more than happy to welcome him aboard. We are a club of around 40 members, most of whom use basic compacts or entry-level DSLRs, but we also have a few using top-end models. We meet on Tuesday and Thursday nights, with the latter acting as our main club night, given over to lectures, club competitions and so on. Tuesdays are more instructive evenings, on a one-to-one basis if necessary, on Photoshop (up to CS5 and Elements 9), camera controls, portraiture, digital printing and AV. And yes, we do operate a 'buddy' system. Tom would be made most welcome and he can contact our publicity officer, George McGhee, at georgemcgee45@hotmail.com.

Although we are a relatively small club, we do punch above our weight and next year will be bringing Joe Cornish to Penicuik for a presentation, which we are throwing open

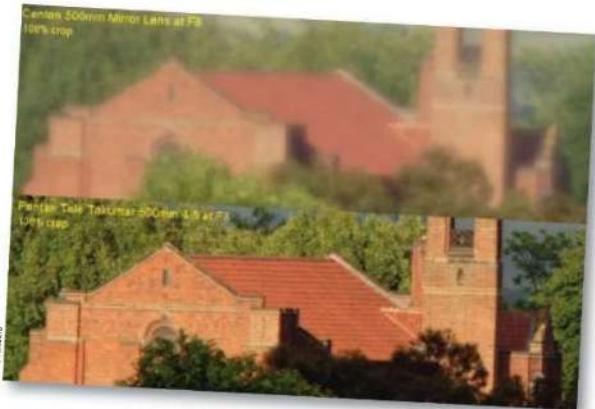
What The Duck



<http://www.whattheduck.net/>

MIRROR IMAGES

In the AP buyers' guide to... Bargain lenses (AP 27 November), most of the lenses included are good examples of bargain second-hand units. I've bought and used many M42 Pentax and Zeiss lenses for use with my Canon EOS 350D and have been delighted with the value for money. However, one of the featured lenses was the Centon 500mm f/8 mirror lens.



DAVE WALLIS

I accidentally bought one of these wonders of modern technology in June 2008, while looking for a lightweight, long-focal-length lens for general use. Basically, it's terrible! The only thing that was accurate was the claimed focal length, which matched my Pentax Takumar 500 perfectly when compared. The results speak for themselves (see above).

Both images were taken using a solid tripod and head on my EOS 350D and are completely unedited, except for cropping. It really was the worst lens I have ever used, and I include my Kodak Instamatic in that assessment. Suffice to say, I got my money back.

Dave Wallis, via email

Having looked at your images, I would suggest that the Centon 500mm mirror lens you purchased was faulty. Although the lens is by no means the best 500mm optic available, it represents excellent value for money, especially for entry-level photographers, and I would expect the lens to produce far, far better results than the comparison images you supplied – Richard Sibley, technical writer

to all Scottish clubs. So, Tom, why not give us a whirl?

Danny McClure, via email

In the words of Mr Burns, 'From scenes like these, old Scotia's grandeur springs'
– Damien Demolder, Editor

A RUSH TO THE RUT

For a long time I have wanted to take pictures of the deer rut, but I never seem to be in the right place at the right time. This year, I made more of an effort and set off to Richmond Park in London, armed with my Canon EOS 400D and a long 120–400mm zoom. I took heed of the advice I had read in *Amateur Photographer* and made sure that I approached the subject slowly (taking pictures as I went) and with caution. I also

took notice of the wind direction to avoid the deer being aware of my approach – that is, I kept downwind and gradually moved within the range of my zoom lens.

After many attempts over the years I was, at last, able to obtain what I consider to be a reasonable photograph. I would add that although I have a digital camera I do not have a computer, so my pictures are as taken. My advice to others, like me in their 'autumn' years, is to take advantage of each opportunity we see because, come next season, we may no longer be able to enjoy 'the moment' – though I trust I will see many more.

Keith Hughes, Surrey

I hope you do, Keith – Damien Demolder, Editor



KEITH HUGHES

BACK CHAT

Why do all animals point their rear ends at the camera just as you're about to take a shot? AP reader Simon Whaley investigates

IT IS a truth universally acknowledged that when photographing a rural landscape, any farm animal in shot will rotate 180° to point its rear end right up your lens. No matter where we take our pictures, from the rolling downlands of Dorset to the jagged highlands of Scotland, every farm animal, or even the odd llama or alpaca these days, knows what to do. It is clearly an unwritten rule fiercely adhered to within the animal kingdom.

What appears to be an idyllically rural scene with cows grazing in the foreground and sheep cropping the higher fields far in the distance can change before you've even had a chance to think f/16 at 1/125sec. As soon as one of them spots a photographer unzipping their camera bag or unclasp the legs of their tripod, the farmyard fandango begins at a speed that *Strictly Come Dancing's* Ann Widdecombe and Anton Du Beke can only dream about. The rear ends start rotating like expensive missile guidance systems that have cleverly escaped the defence cuts.

In the meantime, the unsuspecting photographer hasn't noticed this as they've adjusted the height of their tripod and considered the merits of a polariser or a neutral density graduated filter, until they place their eye against the eyecup and half depress the shutter release. And that's when they notice the animal's cunning plan. This is because every autofocus point within the camera's mechanism has the uncanny ability to latch on to every rear end within the frame. For the really unobservant photographer, who is still too busy assessing whether the right mountain peak bisects the preferred Rule of Thirds line in their viewfinder, the animals will then move onto their *pièce de résistance* – a bowel or bladder movement.

No matter which technique a photographer uses, such abilities cannot be improved. Slower shutter speeds favoured by the 'water should be blurred to infer movement' brigade do not prettify the moment, nor do the techniques used by the opposing 'fast shutter speeds freeze the action' camp. Let's be honest here, if the Alamy photographic agency now holds nearly 21 million photos, and seven of these are urinating sheep, there's clearly not a big market for this sort of image.

This leaves us photographers with only one course of action: the waiting game. As the hours become days, eventually the animals forget we're there and slowly rotate back around to face us. It is, though, a truth universally acknowledged that the longer we have to wait in this position, the less feeling we have left in our own rear ends.

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AndyRouse@AP

Thoughts from a wildlife
photographer's world



THE WHOOPER
swan (*Cygnus Cygnus*)
is similar to a Bewick's
swan, but larger, having
a length of 140–160cm
(55–65in), a wingspan of 205–235cm
(81–93in) and weighing 8–15kg
(17.6–33lb). The whooper swan has
a more angular head shape than
a Bewick's and its bill has a large
triangular patch of yellow with
more yellow than black.

The whooper is mainly a winter visitor to the UK and Ireland from Iceland, although a couple of pairs nest in the north of Britain. The birds move south from their breeding grounds in October or November, returning north in March or April. The swans used to overwinter on lakes, estuaries and marshes where they fed on aquatic vegetation, but many more now feed on farmland, such as pasture, cereal stubble and root crops.

Whooper swans typically pair for life, although 'divorce' does occur with around 6% of paired swans re-pairing while the original mate is still alive. Both the male and female help build the nest, and the male will stand guard over the nest while the female incubates. The female usually lays four to seven eggs from mid-May, and the cygnets hatch after about 30 days of the clutch being complete. The cygnets fledge at around 90 days, in time for migration in October.



ANDY ROUSE
is one of the world's
most prominent
wildlife photographers
and a passionate
conservationist. A professional
photographer for more than ten years,
he has a dozen books to his name and
regularly appears on TV. He has also
won multiple wildlife photography
awards. In this weekly column, Andy
recounts some of his experiences from
the wildlife world. You can see his work
at www.andyrouse.co.uk and read his
blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep
up to date with 'Andy Rouse Wildlife
Photography' on Facebook.

Andy wants an image of swans in flight against a blue sky



© 350 & Lens

increasingly looking like Swans 6, Rouse 0, so I decided to walk back along the road and try my luck with a group of swans that were feeding in a field.

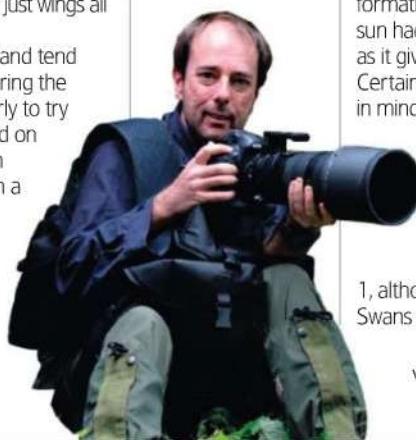
The light was incredible, but it was fading all the time. The sun had all but reached the horizon and everywhere was bathed in a red glow. All was perfect, yet the swans remained rooted to the field. Then I heard the telltale calls

that usually precede a mass take-off and the group of six erupted onto the air. They banked around and headed straight for me. Since this was long before my Nikon days I was using my trusty Canon EOS-1Ds Mark II, so I was limited to an ISO of 400. Therefore, to get some usable speed I kept the aperture at f/5.6. I knew that this would mean some of the swans would not be as sharp as others, but it was a trade-off as I wanted a sharp shot.

I locked onto them with my tracking autofocus and kept them in the centre of the frame. They then changed their flight path and angled slightly away, but I decided to stay where I was as the autofocus was locked on. With a squawk they flew almost over my head and then disappeared over the hide. This was followed by a loud splash that indicated they had found their evening place of rest. I almost dared not look at the LCD, but eventually I plucked up the courage and there it was, an almost perfect formation. The light was very subtle, as the sun had almost set, but actually I like this as it gives the image a very gentle feeling. Certainly, when I processed it I kept that in mind, and rather than using Curves to

brighten it I kept the lighting at the level you see here. Too many people over-brighten their images, but low light is beautiful and gives a pastel-like quality to images.

So the score is now Swans 5, Rouse 1, although I think it's actually more like Swans 56, Rouse 1! AP





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PHOTO INSIGHT

Cathal McNaughton explains why personal projects offer creative and emotional respite from shooting conflicts, and how getting the lighting right in-camera will give your image more punch

THIS image is one of my favourite photographs. I didn't shoot it for work, nor was I commissioned to do it. It was a personal shot, which I find I have less and less time for these days.

It was taken in Antrim, Northern Ireland, while I was on my way back from an assignment. I'd been covering a political story at Stormont so my creative mind was somewhere completely different at the time I spotted this scene. Driving back home I noticed this sight on the side of the road and it snapped me back from work mode. I had to pull over immediately.

What's happening here is that somebody has shot some game, comprising a number of rabbits, pheasants and ducks, and decided to hang the animals in preparation for being plucked and skinned. The thing that makes this scene interesting is that whoever hung them happened to do so on a washing line next to their washing. The washing on its own or the game on its own might make a pleasant enough image given the surroundings, but their juxtaposition on

the line ends up telling a small story about this person's life. We can get an idea of who this person might be through the elements on display in the picture.

The reason I stopped and photographed this scene is also one of the reasons why this image is a favourite of mine. I cover a lot of conflict in my work and I've been in war zones both at home and abroad. I have seen so much violence and so many tears that when I have the opportunity to add some humour to what I'm doing every day I seize the moment. In my personal work I like to seek out a balance to the subjects I cover in my day job. I try to photograph things that will make people smile or make them wonder what's going on. My goal is to get people to look twice at a photograph, and I thought this scene was certainly strange enough that the viewer may take a longer look.

While this image may look like a straightforward shot, it was fairly tricky to execute. The clothes and game were actually quite high off the ground. I couldn't



© CATHAL MCNAUGHTON

shoot them at eye level because they would have disappeared among competing distractions in the background, such as the car and caravan. The birds especially would have lost impact if they were shown to be merging into the background. I tried this and you couldn't tell what they were.

So to prevent this happening I decided I had to kneel down and shoot up in order to frame them against the sky. This would help isolate them from other elements, and by zooming in I could fill the middle third of the frame with them so they are the dominant shape in the composition.

However, shooting into the bright sky created a tricky exposure situation. By exposing for the sky and preserving my highlights in the clouds I would have underexposed the game – the main subjects – and lost crucial detail, and I would have probably lost the caravan completely to shadow. I also didn't want to bleach out the white T-shirt. This could have been easily fixed in Photoshop, but I've mentioned before that I try not to use any image-

editing software because my job doesn't allow it. This meant I needed to use flash to get the exposure right in-camera.

With a bit of fill-in flash and some trial and error I was able to get an even exposure, and I think the overall effect is punchier and much more natural than if I had corrected the exposure using software. The flash has really made the game and the washing stand out against the blue sky – particularly the red jumper. It's given the main subjects more bounce, which in turn lends a more theatrical feel to the picture through the odd quality of light.

Despite not wanting to frame the game against the caravan, I think the image benefits from including that part of the scene. I'd tried framing it without the caravan, but the impact just wasn't the same. You lose the sense of environmental context by going tight and you can see that it gives the image some extra depth and an idea of space. Had I gone tight on a rabbit or bird, the picture wouldn't have made a lot of sense. The

viewer would need to rely on a caption to make sense of it. As a photojournalist, you want to make sure that any composition speaks for itself. If you need words to tell the viewer what you're showing you're not really showing the viewer anything.

My photography goes through different stages where I explore different styles, but one constant is my pursuit of quirkiness. It helps to lighten a heavy mood, and it's something people can relate to. Shooting personal photographs like this is a nice respite because I am able to take my time and make sure everything is lit properly. I'm not dependent on events unfolding in front of me. That said, I don't like to linger too long over compositions, otherwise it risks becoming too contrived. Good photography, I think, is about finding the perfect balance. **AP**

To see more of Cathal's photography, or to book a place on one of his workshops and field trips, visit www.cathalmcnaughton.com



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GET THE LOOK

Let it snow!

Chris Gatcum explains how to transform an outdoor photograph taken in fair weather into a wintry snowscape using the digital darkroom

CHRISTMAS is the time of year when blazing log fires and the smell of a slowly roasting turkey form a traditionally cosy backdrop for presents nestled under a decorated tree while snow falls softly outside. Most of this comes about because it's what we want, but unfortunately the weather isn't something we can control. More often than not this means that Christmas morning isn't met by a fresh blanket of crisp white snow, but instead becomes a nondescript day that's typified by overcast skies and a blanket of drizzle.

However, that doesn't mean we can't enjoy a snow-covered landscape at Christmas – it just means we need to cheat a little and use our image-editing skills to produce what nature hasn't quite managed for us. So, this week's *Get the look* is simple – we're going to transform an outdoor photograph taken in fair weather into a festive snowscape. With the right image this could make a convincingly icy Christmas card, or perhaps become the shot for December in next year's home-made photo calendar?

SOFTWARE USED **Adobe Photoshop CS4**

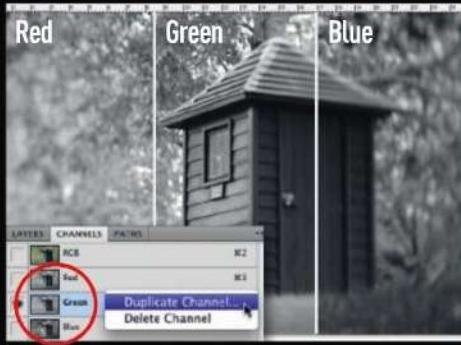
SKILL LEVEL 

TIME TO COMPLETE  20-30 minutes

SYSTEM REQUIREMENTS Windows or Mac

Before





1 We're going to start by isolating the areas where we want to create the snowfall, which we'll be doing using Channels. Open the Channels palette and click on the red, green and blue channels in turn. You are looking to choose the one that is lightest in the areas where you want your snow, and in this image the green channel is the most appropriate. Duplicate your chosen channel by right-clicking on it and selecting Duplicate Channel from the pop-up menu.



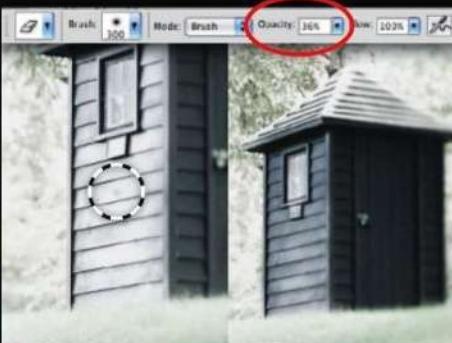
2 You can control the intensity of your snow effect by altering the brightness of your duplicate channel: the brighter the area, the more intense the snow effect. While the grass is fairly bright in the duplicated green channel, it needs to be lighter, so I'm going to boost the brightness with a Curve (Image>Adjustments>Curves). Holding the lower end of the curve, the midtones and highlights have been brightened using the curve shown.



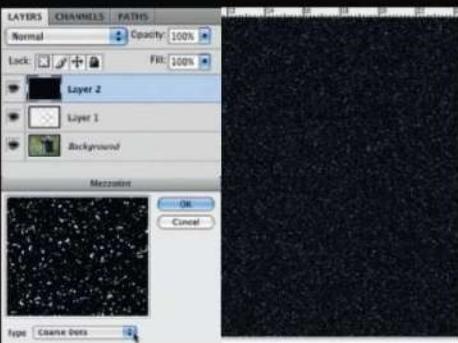
3 The next step is to convert the edited channel into a selection, so choose Select>Load Selection from the top menu. Ensure that the Channel option is set to your duplicated channel, and that the Invert option is left unchecked. When you click OK, a selection of the lightest areas of the duplicated channel will be selected – this is where your snow will fall. Click on the RGB channel in the Channels palette so you're looking at a full-colour image.



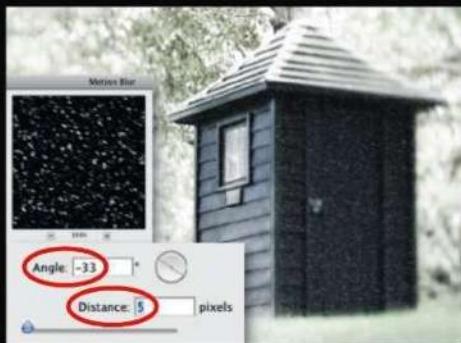
4 With your selection still active, open the Layers palette and create a new, empty layer (Layer>New>Layer) above the background. Then, go to Edit>Fill to add your snow. In the Fill dialogue, choose Color from the Use drop-down menu to open the colour picker. Although white is often considered the colour of snow, light grey produces a less stark result (and it can be lightened later), so enter values of 240 in the R, G and B (red, green and blue) boxes before pressing OK.



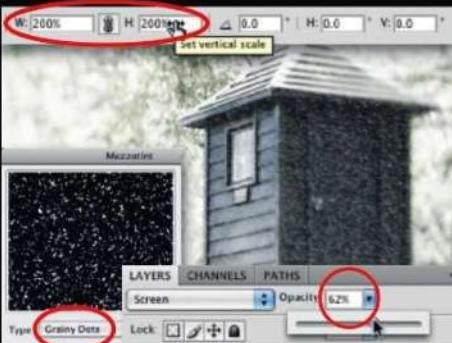
5 You could stop at this point if you're happy with your image, but I want to make a few changes to the snow effect, particularly where it's lightened the walls of the hut. Working on the snow-filled layer (Layer 1), I'm going to use the Eraser tool to reduce the brightness of the snow on the hut, setting a low opacity for greater control. With this image I've left the window untouched as the white reflection enhances the idea of snow on the ground being reflected in it.



6 I'm pretty happy with the way things are looking now, but I want to add some falling snow to really create a wintry feel. To do this, I'm going to add another new layer, above the snow layer. Fill this with black – using Edit>Fill and choosing Black from the Use drop-down – and then open the Mezzotint filter (Filter>Pixelate>Mezzotint). Pick Coarse Dots from the Type drop-down list and click OK.



7 To transform the image from what looks like a static-filled TV, switch the blending mode from Normal to Screen and you'll see that suddenly everything looks better! However, the falling snow is a bit too static and hard-edged so, to soften it, open the Motion Blur filter (Filter>Blur>Motion Blur). Set the Angle to suggest snow being blown gently by the wind and use a fairly low Distance. Once the filter has been applied, reduce the layer opacity to make it less white.



8 I'm going to add a second snowfall layer by following the previous two steps, but using Grainy Dots in the Mezzotint filter options. I'm also going to scale the layer to increase the size of the 'flakes', by choosing Edit>Transform>Scale and entering 200% in the width/height boxes. Then I will change the layer's blending mode to Screen, apply the Motion Blur filter (a little heavier this time) and reduce the opacity to create the sense of snow that's closer to the camera.



ENHANCE THE FEEL

Adding a small amount of cyan and blue to the shadows can help enhance the 'cool' wintry feel of your snowy images. Use Color Balance or Variations to do this, restricting your adjustments to the shadow areas.



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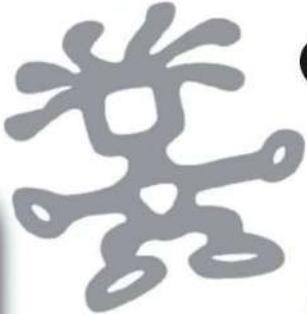
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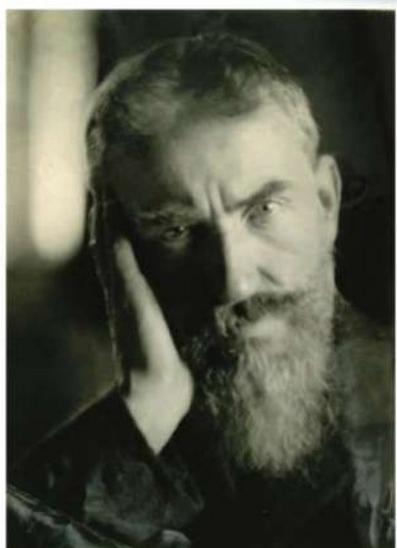
George Bernard Shaw's fascinating photographic archive is being restored and made available to the public for the first time, as **David Clark** reports

WHEN George Bernard Shaw died in 1950, aged 94, he was one of the most famous men of his age. He was regarded as important both as a playwright and as a radical political thinker, and one of his achievements was co-founding the London School of Economics. Today, he remains the only person to be awarded an Academy Award (for his work on the film adaptation of his play *Pygmalion*)

and the Nobel Prize for Literature.

One aspect of Shaw's life that is less well known is his passion for photography. He was an enthusiastic amateur who experimented with various processes and techniques over several decades. Shaw was a keen collector of photographic prints and regarded photography as a more important art form than painting. He regularly wrote articles for

Right: George Bernard Shaw is well known for his writing, but he was also an avid amateur photographer



George Bernard Shaw Photographic archive



 photographic publications, including *Amateur Photographer*.

On his death, he left a collection of more than 20,000 photographic objects, including prints, negatives and photo albums dating from around 1865 to 1950. Now, 60 years on, the contents of this unique collection are being made available to the public via a project called Man and Cameraman.

The project, which began three years ago, involves conserving, cataloguing and digitising the collection. It is due to be completed in the summer of 2011, but the first pictures from this project can now be seen online for the first time.

The photographs include Shaw's portraits of the famous people he met, including HG Wells, Edward Elgar and TE Lawrence. There are also a number of Shaw's often experimental or playful self-portraits, his urban and rural landscapes and social documentary images, together with images that he shot on his travels through Europe, New Zealand and South Africa. In addition, there are a number of prints by other well-known photographers, such as Alvin Langdon Coburn, Alfred Eisenstaedt and Yousuf Karsh.

Shaw's will stipulated that his house in rural Hertfordshire and all its contents should be given to the National Trust, and the images remained in storage there for more than 20 years. However, the trust didn't have adequate facilities to store this valuable collection so it was transferred to the Archives of the London School of Economics in 1979.

Anita Bools, a National Trust conservator

and photographic materials specialist who has been closely involved with the project, explains that there are a number of reasons why the collection hasn't been catalogued and restored until now.

'Some of the material was archived, but photographic conservation was in its infancy in the 1970s and people didn't understand what had to be done to properly preserve historic photographs,' she says.

'When the collection was finally professionally surveyed, the cost of restoration was huge and it took several years to raise the necessary funds.' The core project fund of almost £90,000 came from the LSE Centennial Fund.

For many years, the only way to access the collection was by visiting the LSE Archives and laboriously sorting through piles of negatives and prints. After the restoration and digitisation process is complete, researchers will be able to access

the collection in a more sophisticated way.

'Digitising the collection will make searching for particular people or subjects far easier,' says Bools. 'It also means people can compare negatives and prints side by side in a way that would be difficult if dealing with the physical objects.'

The collection includes around 15 of Shaw's original albums, in which many of the best prints have been found. Other items of interest are the different processes with which Shaw experimented. They include a collection of rare autochromes (a colour photography process dating from the early 20th century) and his platinum prints.

Although the collection is interesting for its insights into Shaw's personal and public lives, it also has a wider significance. 'It's not simply about Shaw, it's about his observation of that period of time,' Bools says. 'It shows who was around during that period, and offers a real taste of life at that time.' 



To read more about the **Man and Cameraman project** and see more of Shaw's images, visit www.lse.ac.uk/library/shawphotos

Photographic archive George Bernard Shaw



PHOTOGRAPH BY UNKNOWN, DIGITAL IMAGE © COLLECTION OF THE NATIONAL TRUST



The restoration process involves many stages that include cleaning, re-packaging and re-housing the prints and negatives



THE RESTORATION PROCESS

SHAW left his photographic collection in various cupboards and drawers around his house – much as you'd expect any domestic collection to be kept. There were prints on both paper and glass, and negatives on paper, glass, nitrate, acetate and 35mm.

Anita Bools explains: 'Many of the containers have actually been damaging the prints and negatives, and photographs can damage each other, particularly when you've got negatives mixed in with the prints.'

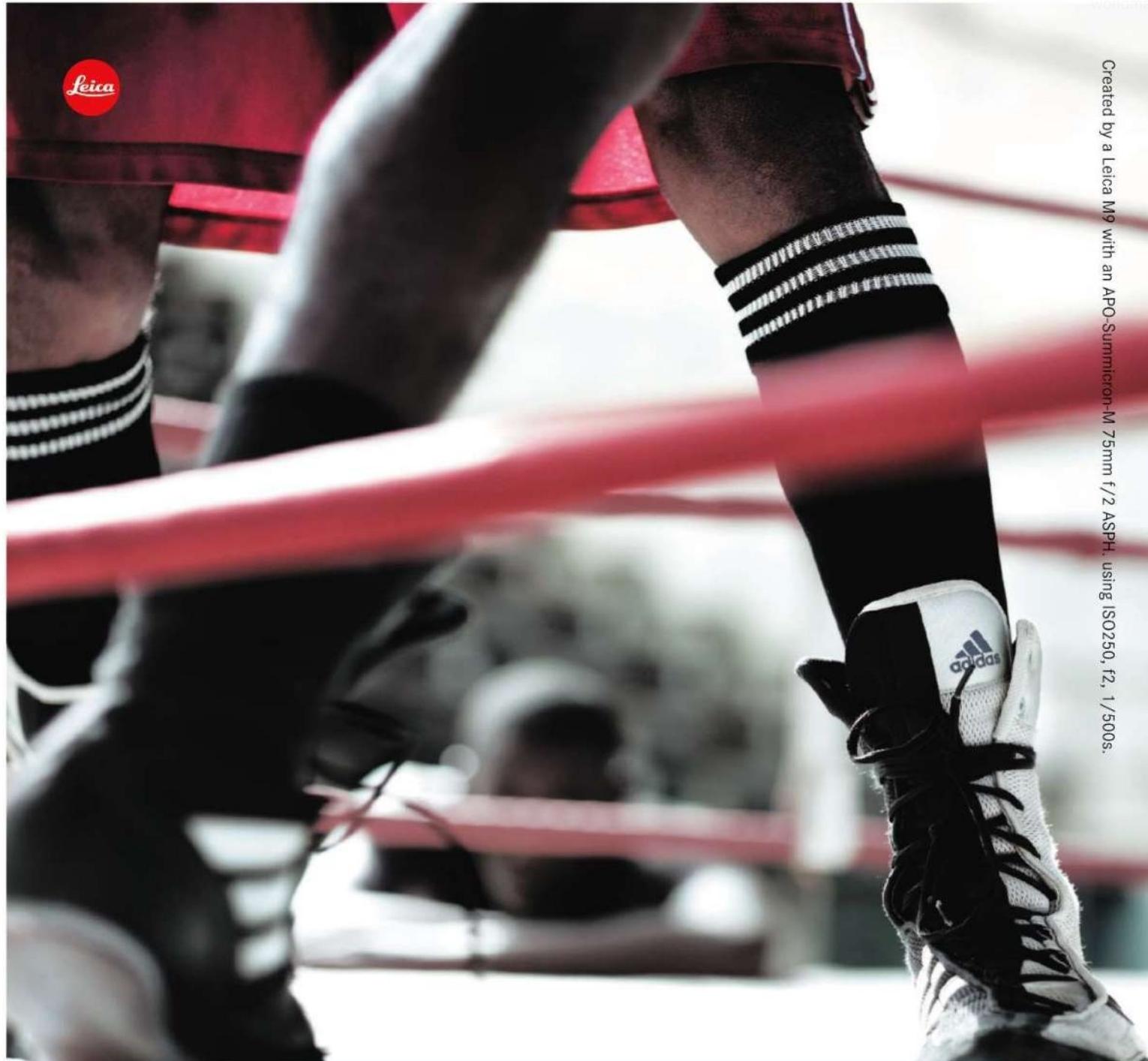
'For instance, the cellulose acetate and cellulose nitrate film Shaw used was giving off acidic fumes that were affecting other materials in the box as the film degraded. So the first thing we had to do was to separate the prints and

negatives and place them in high-purity conservation-grade enclosures.'

The prints and negatives will all be cleaned, re-packed and re-housed. Then they will be catalogued before being scanned at a high resolution. 'We will store an archive version of the raw image and produce an enhanced image if necessary,' continues Bools.

'If images are faded or damaged, we can improve them. However, we want to keep both negatives and prints in their original state as much as possible.'

After the negatives have been digitised, they will be 'double-bagged' and placed in boxes made from inert materials that won't react with the negatives. Then they will be frozen to prevent further deterioration.



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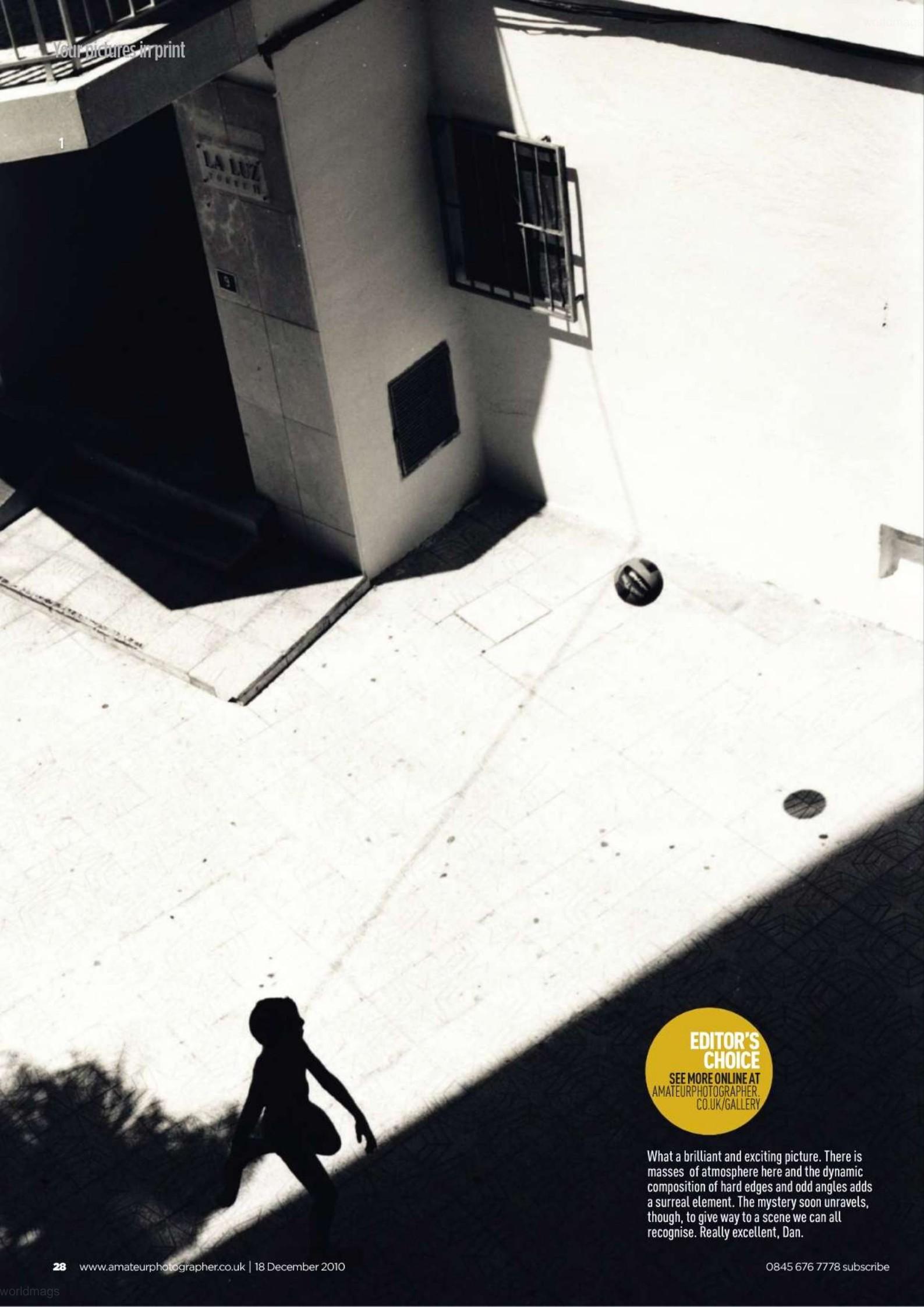
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What a brilliant and exciting picture. There is masses of atmosphere here and the dynamic composition of hard edges and odd angles adds a surreal element. The mystery soon unravels, though, to give way to a scene we can all recognise. Really excellent, Dan.

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Reader Spotlight

2



1 Football boy

The harsh shadows formed by the Spanish sun create amazing contrast in this image
Nikon FE, 50mm, 1/1000sec at f/8

2 Dog and wheelie bins

An intriguing juxtaposition of bins and a dog in front of an idyllic Turkish view
Leica M6, 35mm, 1/500sec at f/16

3 Boy and rats

Dan creates a strong narrative in this picture taken in India, and successfully captures the rat mid-run
Leica M6, 35mm, 1/60sec at f/2.8

Dan Wood South Wales

Dan, 36, was persuaded by his brother, also an aspiring landscape photographer, to buy an SLR camera 15 years ago with his Christmas bonus money. He became hooked and since then turned his focus to street and social photography. 'I love people watching,' says Dan, 'and I like chatting to people and finding out about them.' Citing Henri Cartier-Bresson as a major influence, Dan still uses black & white film for all his work. It was difficult to choose just three of Dan's images to publish, so to view more visit www.danwoodphoto.com.



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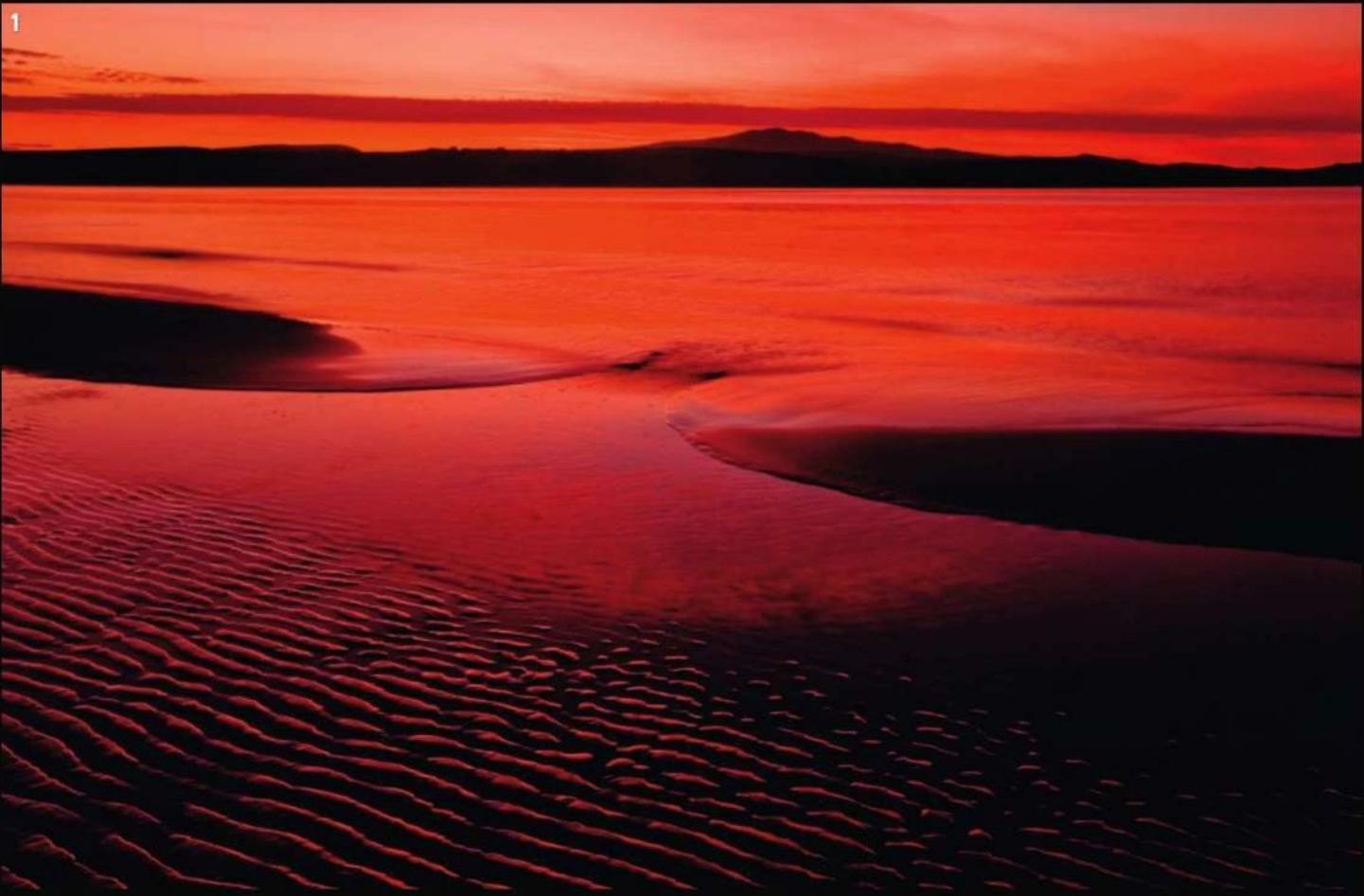
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Your pictures in print



3

**Cold Backie, Scotland**

1 Dramatic silhouettes contrast sharply with an intense red sunset
 Canon EOS 5D Mark II, 16-35mm, 1/3sec at f/13, ISO 100, tripod, 0.6 ND filter

Green coast

2 Luminous seaweed blends seamlessly with the green hilltops
 Canon EOS 5D Mark II, 16-35mm, 1/13sec at f/14, ISO 100, tripod, 0.9 ND filter

Barley bale

3 Kobus uses a wideangle lens to accentuate the foreground
 Canon EOS 5D Mark II, 16-35mm, 1/40sec at f/13, ISO 100, tripod, 0.6 ND filter

Cloud blankets

4 Dividing the frame neatly in half, Kobus captures a perfect reflection
 Canon EOS 5D Mark II, 16-35mm, 1/100sec at f/8, ISO 100, tripod, 0.9 ND filter

4



1

**Mallard**

2 Clive brilliantly captures the speed and movement of this mallard drake
Canon EOS-1D Mark III, 400mm, 1/2000sec at f/6.3, ISO 400, tripod

Shelduck

2 The subtle ripples in the water contrast with the sleek shape of the ducks' wings
Canon EOS-1D Mark III, 400mm, 1/2000sec at f/6.3, ISO 500, tripod

Swans in flight

3 Clive's image of a 'stack' of Bewick's swans is impressive as they normally fly in a V-formation
Canon EOS-1D Mark III, 400mm, 1/1600sec at f/8, ISO 800, tripod

2

**Clive Dodd**

Bristol

Clive began taking pictures of steam trains when he was 11 and now at 57 he prefers photographing wildlife, particularly birds. 'I have been a bird lover all my life,' says Clive. 'I recently went to Bass rock in East Scotland to photograph gannets and the Farne Islands for other seabirds'. Clive hopes to take his photography further by exploring locations in Laos and Thailand where he plans to travel. 'I want to introduce more of the environment and surrounding landscape into my wildlife images rather than just the subject', he says.

3



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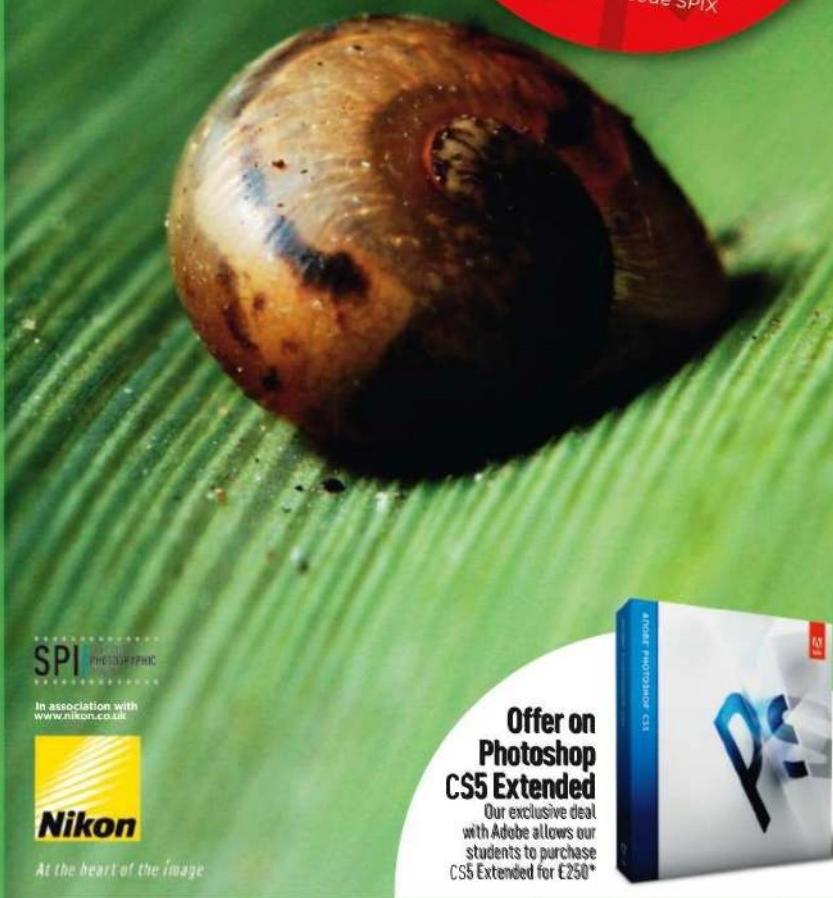
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On a budget Outdoor portraits



Budget outdoor portraits



With two flashguns and a couple of umbrellas that he bought on eBay, **Aaron Bennett** reveals how you can shoot professional-looking outdoor portraits on a budget. He talks to **Bob Aylott**

Outdoor portraits On a budget

IT IS a late-autumn afternoon in Langstone Harbour, Hampshire, and with only a short window of opportunity before sunset, Aaron Bennett knows he must work fast to get the shot in the bag. 'This is what makes location portraiture exciting, and separates the men from the boys hiding in a warm studio,' he smiles. Even though Paige, the uncomplaining model, is freezing, she constantly changes poses as directed by 30-year-old Aaron.

Portsmouth-based Aaron became interested in location portraits after discovering the Strobist website (www.strobist.com), an American movement dedicated to photographers passionate about shooting location portraits with flashguns.

'Being a landscape artist at heart, I find the restraints of a studio frustrating and creatively restricting, and this style of portraiture gives me more artistic licence,' he explains. 'The challenge of shooting portraits in a landscape environment ticked all my boxes. It gives me the opportunity to open a new niche of personal portrait work.'

Aaron says the equipment needed can range dramatically in price. Complicated lighting systems for major fashion or advertising shoots will cost thousands of pounds. However, with just a couple of Vivitar flashguns costing £50 each from eBay, you can be on your way to producing stunning exterior portraits. 'The camera doesn't care about the price of the equipment the light is coming from,' says Aaron. 'Once the light leaves a flash strobe, it does exactly the same job in-camera.'

While Aaron is moving camera positions, I ask him what makes outdoor portraits so special. 'First, I wouldn't get an indoor studio this big,' he says. 'I can move quickly from one location to another, I can follow the sun and I can shoot with different backdrops, so I have the choice of ever-changing skies, beautiful sunsets and sunrises.'

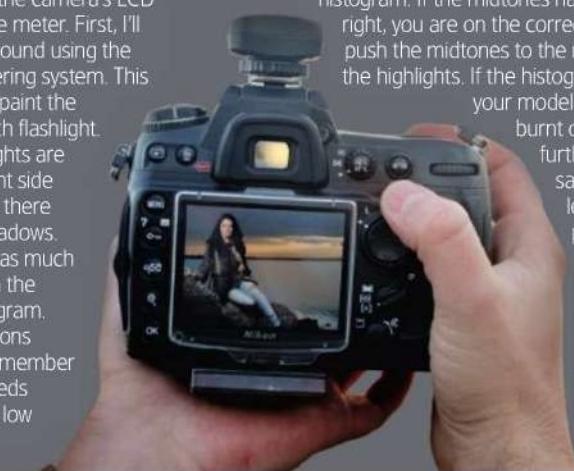


Choose a setting that fits with the season in which you are shooting. For example, a coastal location is ideal for an atmospheric autumn portrait

HISTOGRAM AS EXPOSURE METER

'AN LCD screen is a good indicator of skin tones, but it's not the best for giving your eye the perfect exposure,' says Aaron. 'I tend to use the histogram on the camera's LCD screen as my exposure meter. First, I'll spot meter the background using the camera's built-in metering system. This will give me a basis to paint the foreground subject with flashlight. I make sure the highlights are not clipping on the right side of histogram, and that there is no clipping in the shadows. The secret is to retain as much detail as possible from the scene within the histogram. Judge the light conditions around you. Always remember that bright daylight needs less flash power, while low

ambient light requires more. Read the histogram. Check the midtones to balance the scene and set the flash to suit it. Take a test shot and check your histogram. If the midtones have moved to the right, you are on the correct path. The key is to push the midtones to the right without clipping the highlights. If the histogram looks good but your model's skin tones are burnt out, move the flash further away on the same power setting, or leave it in the same place and decrease the power of flash by 1 stop and open the shutter by 1 stop to compensate. It takes a little practice, but when you get it right it feels great.'



I ask Aaron if he has any advice for those new to this style of portraiture. 'The most difficult aspect for the beginner is balancing daylight and flash,' he says. 'You need to work out your exposure to ensure your final image looks as natural as possible. Traditionally, you would use a handheld lightmeter for both ambient and flash readings, but in the world of budget exterior portraits that's an unnecessary expense so I use the in-camera meter to give me the ambient light setting. Also, because I want total control over the amount of light coming from the flashgun, I have my flash lights set on manual, and I use the histogram on the LCD screen to check my exposure (see left). Some photographers use auto or TTL, but it comes down to personal preference and experimentation.'

After shooting the first scene (see above), Aaron describes his 'one flashgun' technique. He takes a camera meter reading from the brightest point in the background, which is the sunlight streaming down from the clouds. 'The model, who is the most important part of the picture, needs to be separated and to stand out from the background,' he explains. 'Using a wide aperture of f/6.3 (with a shutter

On a budget Outdoor portraits

ALL PICTURES © AARON BENNETT



speed of 1/100sec and ISO 100) ensures that the background will still be recognisable but slightly out of focus'. With the flashgun turned off, he exposes a test shot for the sky, which shows the model silhouetted but confirms the correct exposure. 'This is the starting point,' he continues. 'I knew the flash had to be powerful, so I set the flashgun to half power and then shot another test picture. Now you can fine-tune the power output according to the histogram, or you can check by eye'

Set the power on your flashgun and take a couple of test shots to check your exposure



TO REPLICATE the colour of the setting sun coming from behind his subject, Aaron uses a colour temperature orange (CTO) gel filter. This is a small sheet of orange foil that fits over the flash head. Unlike a polariser or ND filter it will not change the exposure, just the colour temperature of the light leaving the flashgun.

'With the sun bursting through the trees behind you can't guarantee real sunlight will fall on the subject. So I create the next best thing by using the filter. This flashgun was set at 1 stop more power than the keylight at the front,' he explains.

The keylight (front) was there to give the correct exposure on the model and the rimlight (behind) set one stop higher was acting as strong sunlight.

'When shooting these types of portraits it's essential that the lighting looks natural,' he adds. 'If I hadn't used the CTO filter the light would have looked unnatural. It's creating an ambient-looking portrait by using artificial light.'

Aaron advises keeping the lighting natural to avoid unnatural-looking portraits



Outdoor portraits On a budget

 on the LCD screen. To convey the model in the softest way and to give a professional feel to the picture, I'm using only one umbrella. Straight flash even placed off camera would produce harsh light and stark contrast.'

If you don't have an umbrella or a built-in diffuser there are other methods of achieving this softness. 'A white cloth or tissue over the flashgun will produce a similar effect,' says Aaron. 'Setting the flash power to balance the two forms of light is down to practice and experience, but the final result is up to the photographer's artistic interpretation of the scene. I want to convey the full tonal range from foreground to infinity, to produce an HDR technique portrait in-camera by using fill-in flash.'

At this point Aaron emphasises that technique is only half the battle, as other elements need to be got right for accuracy and impact. 'Obviously, the composition and clothes were chosen to depict the time of year,' he says. 'If it were in the summer, I would have shot the pictures on the beach, on sand dunes or in poppy fields. This is a portrait with a classic autumn sky. The cold rocks and menacing water, her coat, scarf and jeans all add to the final effect. If she had been wearing a flowery dress against the rocks the shot would have looked ridiculous.'

Aaron suggests you practise on friends or family before taking on any paid-for commissions. 'It is an easy technique, but you need a little experience,' he says. 'Check out your locations beforehand, know when and where the sun will set, and arrive early to give yourself extra shooting time.'

He says you may need to take an assistant to carry your gear and to move the lights

'This is a portrait with a classic autumn sky. The cold rocks and menacing water, plus her coat, scarf and jeans, all add to the final effect'

Remember to choose a background that is uncluttered and complements your subject



A simple setup using two flashguns is easy to construct and can lead to professional-looking results with the minimum of fuss





TO CREATE this dramatic portrait, Aaron used two bare-bulb flashguns. 'I flagged the lights using black card stuck to the side of the flashguns,' he says. 'This directs all the light towards the subject, rather than any spilling over towards the camera.'

The ambient light reading through the camera was 1/250sec. To achieve a small depth of field he adjusted the power of the flashguns to give an aperture of f/4.5. 'This knocks the background out of focus,' he says. 'I needed to separate the

subject from the background without losing the atmosphere of being alone in woodland. The flashguns were set to the same power output and on stands in a vertical position slightly behind the subject. To create hard shadows on the sides of her face and hair, I set the flash exposure 1 stop higher than it should have been. The first test shot had both flashes set at 1/16 power, and I then increased them to 1/8 power to get the desired result.'

around. Also, if using models, the costs will vary on their experience. Many new models will come to a 'time for CD arrangement'. 'They give their time free and you give them a CD of images,' says Aaron. However, always ask models to sign a model-release form, which you can download for free.'

Aaron says that when shooting portraiture outdoors one of your flashlights must replicate the sun and, because sunlight is the most natural of light, it is important that this direction of light is evident in your photograph. Aaron explains his two-flashgun technique (see images left): 'Your main light is called your keylight and your second light is your fill light. Generally, I set my keylight higher than the model's head and pointing down towards her face to replicate the sun.' To produce his main keylight, Aaron sets up his flash with an umbrella to his left. To fill-in shadows on the side of the model's face and body, and the

rocks, he uses a second flashgun without any diffusion set up to his right.

After taking an in-camera light reading from the highlight in the sky, he adjusts the power output of the flashguns accordingly.

'I want the keylight to be the brightest and need the fill light to fill in the shadow areas without overpowering them,' he says. 'The keylight is set at half power, while the fill light is set at quarter power, which is 1 stop under the main light.'

Aaron says that it is important to get things right in-camera, so in Photoshop he'll make basic adjustments, such as Levels and Curves, and remove any skin blemishes.

As dusk falls over Langstone Harbour, the photo shoot comes to an end. Paige is shivering, while Aaron smiles as he plays back his pictures. 'This has got to be the best studio in the world,' he says, throwing his coat over her shoulders. AP

You don't need expensive equipment to create dramatic portraits; try using a couple of bare bulb flashguns



BUDGET GEAR

AARON says that inexpensive gear can be bought on eBay, at online camera outlets or your high-street retailer. Companies such as Gadget Infinity (www.gadgetinfinity.com) advertise introductory offers that include a couple of umbrellas, stands and flashguns.

If buying separately, a **Vivitar 285HV flash** costs around £50 and a **Cactus wireless flash trigger V2s** wireless remote system is approximately £40.

With everything sourced online, the total setup cost is around £150.

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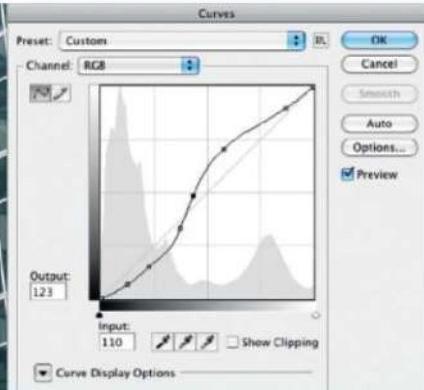
Jonathan Williams

Olympus OM-2n,
135mm,
Fujichrome
Provia 400

BEING clear about what you are saying through your pictures is essential to ensure that others understand why you took them. Often that means we have to indulge in a little dramatic exaggeration to get the point across, and we have to use all the tools photography gives us to express ourselves. In his New York skyscrapers image here, I suspect that Jonathan wanted us to see the contrasts between these two buildings, and especially the strong graphic lines and shapes that their windows and structures create. It is a compelling subject, but with low contrast and slightly soft focus, it is as though Jonathan is whispering to us in a crowded room. He might have a good point,

but if you can't hear what he is saying you'll never know what it was.

This is meant to be a graphic image made of powerful lines, shapes and intersections, so in my processing of the file I intend to make the most of those characteristics. The best way to show a line is to make it stand out from its background, and here I've really racked up the contrast of the shot to lift the light framework of the building from the darker windows. To do this I first used Levels to establish black and white points, and then used Curves to inject power into the darker midtones. I used a steep contrast curve, but brought it down again at the top end to prevent the highlights from burning out.



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We can inject contrast through colours, too, and by increasing the colour saturation a little I was able to make a greater difference between the white frames and the greens and blues of the glass.

The added contrast has concealed some of the softening effects of the lack of true focus, but that isn't enough on its own. A dose of High Pass (Filters>Others>High Pass) set to two pixels and faded (Edit>Fade>Filter) to Overlay was enough to draw the pixels together at significant edges.

It is a well-seen picture, but it also demonstrates that while you need language to express an idea verbally, you need camera skills to express one visually.

WOOD'S¹⁰⁰
OLD NAVY RUM

On the beach

Emma Goulder

Canon EOS 40D, 17-85mm,
1/160sec at f/10, ISO 100PICTURE
OF THE
WEEK

NOW HERE'S one to warm us all up. This shot is filled with atmosphere and is sure to bring a smile to everyone's face. There is something wonderful about the ignored chaos behind the man in the deckchair, who is completely consumed by his concentration on relaxing. The idyllic scene that he is enjoying is in stark contrast to the gaudy colours and disarray of the windbreak. What makes me laugh is that I know just how he feels. You set up all the gear you have taken to the coast and just get yourself comfortable when something goes wrong, collapses or blows over. It is just too much effort to get up to fix it so you pretend it hasn't happened and leave it.

This is a great picture that sums up so much about us and the way we feel we have to enjoy the seaside on a nice day – no matter what. It's an excellent effort, Emma, and I love the understated processing. It's my picture of the week, for sure!

Original



Edited

**Blizzard** Philip TealeNikon D80, 18-135mm,
1/350sec at f/4.8, ISO 200

IT'S ALWAYS hard to show white in a photograph, because in the end we often end up looking just at the paper of the print showing through rather than something recorded by the camera. We see what is not there rather than what is, and looking at blank paper isn't what photography is about. Philip's blizzard picture is obviously taken in very white conditions, but we don't have to display lots of white to get the message across. I really like the composition here, and especially the way Philip has arranged the pair of converging lines – the foreground grasses and the distant tree-line – to lead us across the frame.

As there is so much white the overall contrast in the image is very high, which makes this picture quite difficult to look at and concentrate on. I've tried to soften the shot by reducing that contrast, yet still retaining the sense of the wintry conditions. To do this I've added a very light (10%) colour layer with a warm orange tone. With the colour layer and the original blended, I went into the Levels window and reassured the blacks and dragged the midtones down a little to ensure the tree line would stand out clearly against the sky.

Another good way of filling empty areas, and of laying down photographic content on otherwise blank paper, is to introduce film grain. Here, I've used the Grain filter in Photoshop on a duplicate layer, which I blended using the Luminosity setting to remove the coloured speckles.

The result is a softer rendition of Philip's great original shot, which is probably a bit easier on the eye without the stark contrast.

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APTestbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

Expo Imaging Rogue FlashBender large reflector £35

For more information visit www.expoimaging.com

THE ROGUE FlashBender is a system of light modifiers designed to fix onto a hotshoe-mount flashgun. What is unique about each of the Rogue FlashBender reflectors is that they offer complete control over their shape. The internal rods can be bent into any position (such as rolled into a snoot) and they will maintain that shape. The wipe-clean reflective white surface does not affect white balance and each Rogue FlashBender is well made and durable. There are currently three items available in the series, comprising the large reflector (£35), small reflector (£30) and a bounce card/flag (£25). Each attaches to the flashgun via the built-in, non-slip Velcro belt and packs flat for storage.

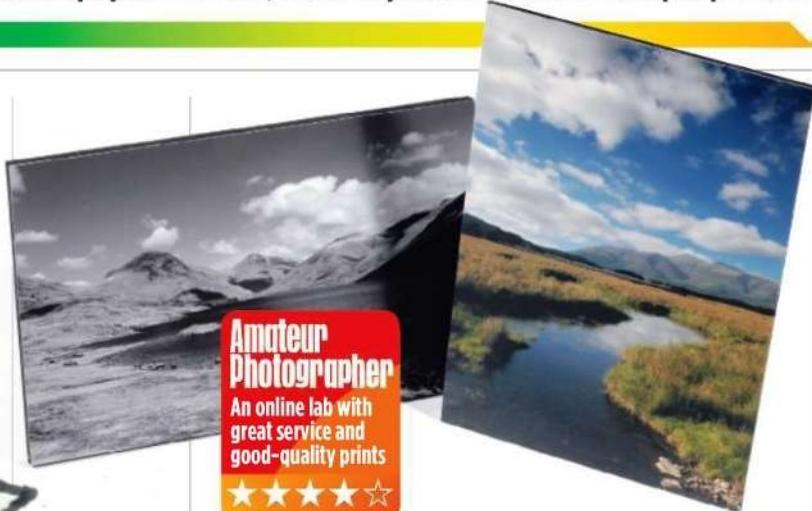
The amount of lighting effects that can be created by shaping the reflector is impressive, such as folding one edge to angle the light to one side, rolling into a snoot, folding both edges for barn doors and curving the reflector for improved horizontal light. I tested the large reflector with several flashguns and found that the internal rods make it a little heavy. As such, unless the flashgun is tilted to around 90°, it has a tendency to drop from its tilt position. However, this is a useful product to enhance the lighting effects for a flashgun.

Tim Coleman



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



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For more information visit www.theprintspace.co.uk

THE PRINT SPACE is an online printing, mounting and framing photo service with a vast array of choices. A list of available sizes and prices is on the website, with C-type prints on Fujifilm archival paper starting at £1.75, and giclée prints on Hahnemühle, Epson and Harman paper available at sizes up to 60x80in. There is a good balance between cheaper mounts such as foam board and MDF, and the more expensive acrylic mounts, with prices starting at £5. Frames start at £37.94 and are available up to 30x40in. Images must be in JPEG or TIFF format and are simple to upload via the website, and even large files are fairly speedy. Should you require it, The Print Space has a helpful team on hand to offer advice on what product will best suit your prints.

Print quality is very good throughout the variety of prints and mounts. Some of the cheaper mounts, such as the lightweight foam board, have good print quality but are not designed for durability. The MDF mounts are solid and durable, and the sides are painted white or black to suit the print. Turnaround time for prints is next day (if ordered by midday) or two hours if you go in to the London-based store. Framing takes ten working days and mounting takes five working days. Overall, I was impressed by the quality and level of service I received throughout the order.

Tim Coleman

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FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Panasonic Lumix DMC-GF2

With a small body, Full HD video and Venus Engine FHD processor, the GF2 raises the bar for compact-system cameras.

AP 8 January 2011

Pentax K-5

Pentax's flagship DSLR has a new 16.3-million-pixel sensor and an extended ISO of up to 51,200.

AP 15 January 2011

Canon PowerShot G12 vs Nikon Coolpix P7000

We see whether Canon or Nikon has the better enthusiast compact camera, as the G12 and P7000 go head to head.

AP 22 January 2011

Pentax K-r

The 12.4-million-pixel Pentax K-r offers a little extra for those looking for an entry-level DSLR.

AP 29 January 2011

Panasonic Lumix DMC-GH2

The Lumix DMC-GH2 has a new AF system and a 15.05-million-pixel sensor. We put it to the test.

AP 5 February 2011

SIGMA

worldmags



OUR WORLD

Tom Servais: Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

*Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM,
1/1,000-second exposure at f/6.3.*



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TOM SERVAIS SHOOTS THE WORLD WITH A SIGMA LENS.

A man hits the waves in the gentle rays of a setting California sun.

This idyllic moment was captured by a high magnification, compact Sigma zoom lens. Designed for digital SLR cameras and equipped with Sigma's original Optical Stabiliser function, this hyper-zoom lens uses Special Low Dispersion (SLD) glass elements and aspherical lens elements to produce excellent image quality throughout the entire zoom range. The Super multi-layer coating helps reduce flare and ghosting and the Hyper Sonic Motor (HSM) ensures a quiet and high-speed AF.

*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

A versatile, high magnification zoom lens featuring Sigma's original Optical Stabiliser function and Hyper Sonic Motor throughout its impressive zoom range.

SIGMA 18-250^{mm} F3.5-6.3 DC OS HSM 

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Fujifilm FinePix F300 EXR

With an intriguing new hybrid AF system, 12-million-pixel resolution and massive 15x optical zoom, the Fujifilm FinePix F300 EXR promises to be the ideal travelling companion, but is it? **Richard Sibley** finds out



DATAFILE

RRP	£299.99
Sensor	12-million-pixel, 1/2in Super CCD EXR
Output size	4000x3000 pixels
File format	JPEG, AVI movie
Lens	24-360mm f/3.5-6.2 equivalent (f/5.3 at 360mm)
Sensitivity	ISO 100-1600, ISO 3200-12,800 at a reduced resolution
Exposure modes	PASM, plus 18 scene modes
Exposure metering	Multi, average, spot
White balance	Auto, 8 presets and manual
LCD	3in, 460,000-dot VGA
Focus modes	Phase and contrast detection, single or continuous AF with centre, multi or tracking selection
Memory card	SD, SDHC
Power	Rechargeable NP-50
Weight	215g (including battery and memory card)
Dimensions	103.5x59.2x32.6mm

THIS latest incarnation of Fujifilm's Super CCD sensor, used in the FinePix F300 EXR, has an intriguing new trick up its sleeve: it uses some of the photosites on its 12-million-pixel sensor to allow phase-detection autofocus. Unlike contrast-detection AF, phase detection works by splitting the light entering the lens into two. The two beams of light then create left and right images on the AF sensors. These images are compared and the lens adjusts according to how out of phase they are with each other. For an easy analogy, think of how a rangefinder camera is focused manually, except that in this case two sensors and a motor calculate the point where the two offset images will meet.

However, the ingenuity of the F300 EXR doesn't stop there. It has a 15x optical zoom lens – the equivalent of a 24-360mm in 35mm terms – made possible through the use of what Fujifilm calls Double Sliding Structured Lens Technology. This basically means that two different internal lenses automatically slide into place to allow the wide or telephoto capabilities.

PERFORMANCE

In use, the zoom lens performs well, taking less than two seconds to go from 24mm to 360mm. Impressively, the zoom control is very smooth and it isn't noticeable when the internal sliding lenses are switched. With such a long focal length, the camera naturally features in-camera sensor stabilisation, and with the lens zoomed to 15x I was able to achieve acceptable shots when shooting at shutter speeds as long as 1/20sec.

The new hybrid phase-detection AF focuses the lens accurately, and is faster

than most other contrast-detection AF systems. It is slower at the telephoto extreme, but snappy at wider settings. Yet while the phase-detection AF technology in the EXR sensor is certainly a step forward, it doesn't match a DSLR.

Contrast-detection AF is also used in the F300 EXR as it can produce more accurate results in low-light conditions. The camera automatically decides which of the two modes to use depending on the scene and the camera's settings.

As you would expect from a high-end compact camera, there is a range of metering modes, including multi-segment, spot and average. Generally, the multi-segment mode produces good results in both sunny and overcast lighting conditions.

Auto white balance works well in natural sunlight. However, under tungsten light it still leaves quite a strong tungsten colour cast. Switching to the tungsten setting solves this, and in trickier situations a manual white balance mode is available.

Sadly, the camera is only able to shoot JPEG files and there are only five colour settings. Three are named after Fujifilm film: Provia is the standard colour setting and Astia is the neutral or 'soft' option. I found the vivid Velvia setting produced the best results, and is a great choice for snapshots and holiday photos. There are also sepia and black & white image styles available. However, it is a shame there aren't more user customisation options.

IMAGE QUALITY

At ISO 100 the FinePix F300 EXR performs well, with its 12-million-pixel sensor producing images that are free of colour noise, but include a hint of luminance



The F300 EXR features an impressive 15x optical zoom lens

noise. By ISO 400 noise and noise reduction affects image quality, causing a loss of detail and a smudged appearance to images. At sensitivities higher than ISO 400, results are a little disappointing.

An extended sensitivity of ISO 3200 is available at a reduced six-million-pixel resolution, while ISO 6400 and 12,800 are a meagre three million pixels. Image quality at these settings is quite poor and they should be avoided.

Another concern is that purple fringing affects high-contrast edges, particularly at the corners of images. **AP**

Verdict

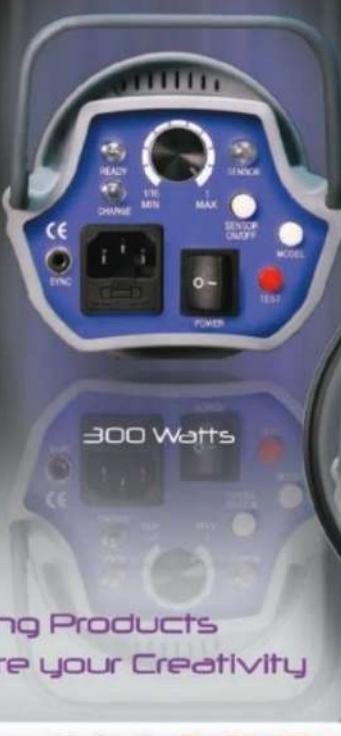
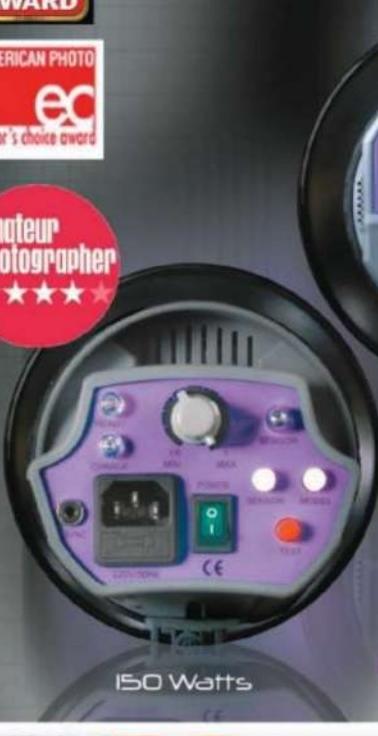
FUJIFILM'S FinePix F300 EXR has some impressive features, with the phase-detection AF and 15x zoom lens taking the plaudits. However, enthusiast photographers will be disappointed by the image quality and the lack of image colour customisation options.

For now, the Panasonic Lumix DMC-TZ10 is the better option.





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Olympus E-5

Olympus's new flagship DSLR could be the last in the Four Thirds format as we know it. However, with its hard-wearing exterior and impressive feature set, for the moment at least the E-5 sets a benchmark for all Olympus cameras

Mat Gallagher
Deputy editor



WHEN the E-5 was announced in September this year, Olympus stated that this could be the last Four Thirds DSLR from the company as it was focusing its efforts on the new Micro Four Thirds models, such as the Pen E-P1. This might seem a strange announcement to make at the launch of a new flagship model, but Olympus has stated

that it would always support the E-system Zuiko lenses with a high-end camera to put them on. We can only speculate what will follow, but it seems there is more to come in the higher end Olympus models – just maybe not in the form we've seen in the past.

The E-5 is only the third flagship DSLR from Olympus, following on from the E-1 and E-3, which have been impressive cameras in their own right with some really strong features. The E-5, then, is not so much of a reinvention, but rather a progression from the previous models following feedback from current E-series users. The E-5 incorporates elements from other recent Olympus

AT A GLANCE

- 12.3-million-pixel Live MOS sensor
- TruePic V+ image processor
- Four Thirds lens mount
- Splashproof body and lens
- 3in, 921,000-dot, swivel LCD screen
- 49-zone, multi-pattern sensing metering
- New dramatic tone art filter
- Street price around £1,500 (body only)

models, such as the array of art filters and the 12.3-million-pixel Live MOS sensor, while introducing some new elements of its own, such as the new TruePic V+ processor, the 3in free-angle LCD screen and, for the first time on an E-series DSLR, HD video.

As a professional camera the E-5 might not have the big numbers on its specification list to draw studio photographers in, as some of its competitors are able to do, but it does have the durability and handling to withstand heavy use. The latest Olympus compact system cameras (CSCs) are drawing in a new market for the brand and having a camera such as the E-5 positioned above them not only gives users confidence in the brand's photographic experience, but also gives more creative users something they can aspire to own.

FEATURES

While it may seem strange, the 12.3-million-pixel sensor in the E-5 has come from the entry-level E-PL1 compact system camera. Despite the different lens mount, the Four Thirds and Micro Four Thirds models share the same 17.3x13mm, 4:3 sensor. This sensor gives a 2x focal-length magnification on lenses and an output size of 4032x3024 pixels, which allows a 10x13in print at 300ppi to be reproduced or an A2 print at a respectable 172ppi without interpolation. Images can be saved as either 12-bit ORF raw, JPEG or raw and JPEG simultaneously.

The camera uses the new TruePic V+, which is an improved version of the processor featured in the E-PL1 and E-P2 CSC models. This gives an ISO

Camera test Olympus E-5

 range of 100–6400, which puts the E-5 level with the newer CSC models, but about a stop behind its direct competition. The sensor is fitted with a Supersonic Wave Filter for dust reduction and sensor-shift image stabilisation to provide up to 5EV of compensation.

Metering is in the form of the 49-zone multi-pattern sensing system seen in the E-620 and gives the choice of evaluative (or ESP), spot, centreweighted, or the popular highlight and shadow metering modes. There is also an exposure compensation range of ±5EV, exposure bracketing of up to seven frames and ISO bracketing of three frames.

The autofocus system uses 11 cross-type AF points and makes the bold claim of being the world's fastest (as of 10 September).

Olympus makes this claim based on the biaxial nature of the sensors, meaning that each is effectively two cross-type sensors on top of each other, slightly staggered at each AF point. The system is also found in the E-3 and other manufacturers have used similar methods, such as Canon's zigzag array.

The E-5 also allows fine-tuning of the AF system for individual lenses and a total of 20 corrections can be stored in the camera. In Live View, the E-5 uses contrast-detection AF with a similar choice of 11 AF points with the addition of face detection.

White balance is catered for with a hybrid auto mode that reads from a dedicated external sensor and the main sensor. There is a range of presets, including sunny, shadow,



A little fill-in flash really helped with portraits and the E-5 balanced the exposure nicely

cloudy, incandescent, fluorescent, underwater and flash. WB adjustment is available in auto and preset modes. Values are also selectable in Kelvin or via a custom reading.

As with the E-3, shooting modes are accessed by a button and dial combination rather than a dedicated shooting-mode dial, and offer the standard array of program, aperture, shutter, manual and bulb settings. There are no scene modes or full auto modes – this is a professional camera – but there are art filters. These have previously featured on both DSLR and CSC models, and are a simple way to produce creative effects, ranging from pop art to grainy film. The E-5 features the nine previously seen filters plus a new dramatic tone that simulates

an HDR-type image. Where previously these art filters have been treated as scene modes, on the E-5 they are more like picture styles in that they can be applied in any shooting mode rather than just an auto setting, and can even be applied to video. Half the filters also provide fine-tuning of the contrast, sharpness, saturation and gradation. Although the grainy film (black & white) isn't one of these, there is a monotone setting in addition that allows for fine-tuning, including filter and tone control. Post-capture, the E-5 provides in-camera editing, such as simple resizing and rotation, but also raw conversion and a series of JPEG adjustments such as shadow adjustment, redeye, black & white, saturation and e-portrait.

The viewfinder offers a full 100% field of view and a 1.15x magnification to give a nice large view for composition. There's a decent-sized rubber eyepiece, a dioptre adjustment to fine-tune the focus and a shutter to avoid incidental light entering the camera during long exposures.

The rear LCD screen is a new 3in, 921,000-dot display, making it not only larger than the previous screen on the E-3 but also four times the resolution. The LCD is mounted on a vari-angle bracket that allows it to be rotated 180° horizontally and 270° vertically for reviewing and composing via Live View from almost any angle. Within the screen display options there is even a digital level for both pitch and roll alignment.

There are dual memory-card slots for

FEATURES IN USE ART FILTERS

ALTHOUGH we have covered Olympus's art filters in the past, the changes made to those on this camera make them worthy of a second look. This is mainly down to their repositioning in the menu as a picture style that makes them accessible from every shooting mode – including video. A big criticism of the art filters in the past has been that you are forced to use auto settings. Now you can remain in aperture priority, for instance,

and use the effect with the aperture you require.

There are ten art filters on the E-5, and of those five allow further adjustment to fine-tune the look and feel of the image. Those that cannot be adjusted tend to be the more extreme effects, such as pop art, diorama and grainy film. This is a shame, because it would really be handy to play around with these effects. Some of my favourite filters include the diorama, which gives a tilt/shift

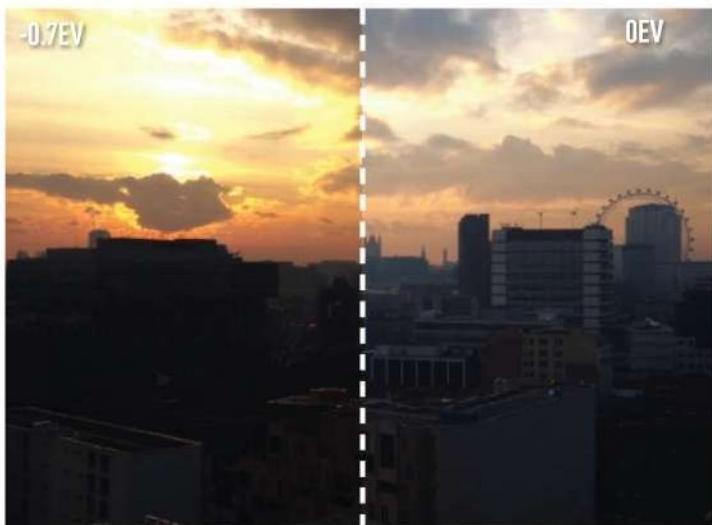
effect to create miniature scenes; the grainy film for a retro b&w feel; and the new dramatic tone filter. Although the effect created using dramatic tone is a little over the top for some scenes, it is a lot of fun. It looks great on videos, too, adding a slight time-lapse effect to the filming. Thankfully, processing time is faster, and effects are instant rather than taking a extra seconds to process after each shot, as on earlier Olympus DSLRs.



Grainy film



Dramatic tone



storage, and while the CompactFlash remains from the E-3, an SD slot has now replaced the xD-Picture Card. This new slot is compatible with SDHC and SHXC cards to ensure high-speed transfer rates.

In continuous shooting the E-5 is capable of a 5fps burst rate for nine raw+JPEG shots, 22 raw shots or, in Fine JPEG mode, it will continue shooting until it fills the card (as tested with a 600x UDMA Lexar card). Individual write times are around 0.5secs for a JPEG, 1sec for raw and 1.5secs for raw+JPEG. This is thanks to the fast processor and relatively low pixel count.

8/10

BUILD AND HANDLING

The E-5 is certainly built like a professional camera, as it features an aluminium and magnesium-alloy frame and is weather-

With half the scene as sky, the metering overexposed highlights, and exposure compensation was necessary. With two-thirds sky, results were much better exposed

Using the cloudy white balance preset allowed the image to maintain the nice warm tones of the sunset



sealed well enough to claim to be splash-proof. This means you could pour a bottle of water over the camera (although we don't recommend that you do so!) or remain shooting in heavy rain with no detriment to the E-5. As is the case with Olympus's other top E-series models, the E-5 is a solid and chunky piece of kit. It has a standard body height without a vertical grip. The right-hand grip is large enough to get a solid hold of the camera and you can place all your fingers around it. The E-5's weight is comparable with cameras of a similar class and price, and with the 12-60mm kit lens it feels nicely balanced in the hand.

The detailing on the camera appears well thought out, even down to the tripod bush being replaceable and rubber pads around it to avoid the camera slipping on the plate. The buttons, however, are a little small and not always easy to navigate. One saving grace is that the camera can be customised and set up to your own specification. You can vary everything, from the direction of the focus ring to the button functions of the four-way directional controls.

On the top of the camera sits a sizeable LCD screen to display shooting information, along with a series of quick-access buttons for ISO, white balance, exposure compensation and a light for the display. These are quite a distance from the shutter button, so a change of grip is needed to access them – especially the exposure compensation, which is inset to stop it being accidentally pressed with the ISO button and thus causing a camera reset.

The function buttons to the left of the top panel are all dual-format, controlling different functions depending on whether the front or rear control dials are turned. This information is displayed on the rear LCD when pressed to aid operation. Some buttons seem to have been made purposefully difficult to press by accident, such as the Live View display.

The shooting information that appears on the rear screen also acts as a quick menu, and the displayed functions can be scrolled through and changed by pressing the central OK button in the four-way control. With all these routes to shooting functions on offer, the main menu is fairly sparse and only really

needs accessing for customisation. However, it is often quicker to access the art filters and file format via the main menu, so perhaps both functions should have had dedicated buttons even though the file format can be selected as a custom function. Navigation takes some getting used to if you're not familiar with the Olympus menu layout and at times finding certain functions was not obvious. Those used to handling the E-3, however, should feel at home with the layout.

The 12-60mm standard kit lens offers an f/2.8-4 aperture and Supersonic Wave Drive (SWD) focusing for quiet and speedy travel across the focal range. It's a solid lens, and with an equivalent focal length of 24-120mm it makes a great all-purpose optic.

8/10

AUTOFOCUS

Companies don't make claims like 'the world's fastest autofocus' lightly, so Olympus obviously has plenty of faith in the E5's 11-point system. It works in partnership with the latest SWD lenses, such as the 12-60mm, to deliver the speed, and uses biaxial all-cross-type sensors to ensure focus can be found and locked onto quickly. The result is pretty impressive and in good light focusing is more or less instant. Even in low-light conditions the camera found focus rapidly, only struggling occasionally with low-contrast areas. While there is no dedicated low-light illuminator, the flash can strobe when deployed to help the focusing system lock on. However, this isn't as quick and it can be off-putting for the subject. The focus points take on quite a wide spread of the viewfinder, with the far left and right points coming in handy for portraits and creative shots.

There's a choice of single and continuous AF modes from the dedicated AF button, along with manual focus and the ability to allow manual override with either single or continuous modes. The continuous focus works well at tracking a subject, although the AF light doesn't stay illuminated so you're never quite sure whether or not your subject is still locked on.

In Live View your choice is limited to single AF, but unlike most contrast-detection AF



Camera test Olympus E-5

 systems you are still limited to 11 selection points rather than a cursor for anywhere on the sensor. Face detection is very effective, although like many others it still requires a final focus before shooting. Manual focus on Live View benefits from a magnified view option of between 5x and 14x for optimum sharpness on your subject, which is useful for tripod work.

9/10



WHITE BALANCE AND COLOUR

The E-5 delivers bright, punchy images as standard from its JPEGs. My only criticism is that they may be a little too punchy for some DSLR users. Raw files look slightly more natural and the colours can be tweaked to suit your preference. I really liked the colours, though, and was actually drawn to make them even more punchy using some of the art filters. For more creative shots, I found the vivid and grainy film filters worked well at achieving something a little more interesting. The dramatic tone mode, although completely over the top for most uses, is a lot of fun to play around with.

The auto white balance system in the E-5 is very impressive thanks to the additional dedicated white balance sensor on the front of the camera. I rarely found the need to leave this mode as it delivered neutral tones both indoors and outdoors. Only when shooting sunsets did I get better results by switching to the cloudy preset. If anything, the results were on the cool side when faced with extreme contrast in the image.

9/10



NOISE, RESOLUTION AND SENSITIVITY

The 12.3-million-pixel resolution of the E-5 seems slightly on the low side when compared to cameras of a similar price point or level, with most having moved up to around 16 or 18 million pixels. Realistically, though, a 12.3-million-pixel sensor is more than adequate and it means file sizes remain manageable and data transfer rapid. It also means, though, that when viewed at 100% on a computer monitor, detail isn't quite as defined, especially when compared to 'professional' DSLRs such as the 24.6-million-pixel Sony Alpha 850.

On our resolution chart the E-5 reached the 24 marker with both raw files and JPEGs at ISO 100. Noise starts to creep in at ISO 1600, but is fairly well controlled to ISO 3200, where the detail starts to drop as the noise reduction really kicks in. ISO 6400 is heavily affected by colour noise, and while ISO 3200 still managed a 20 on our chart, by ISO 6400 this has dropped to 16. Control over raw processing is a little basic within Olympus's Viewer 2 software, but with noise reduction and sharpening it was possible to achieve a slightly smoother and more detailed image than from the JPEG.



26/30



Facts & figures

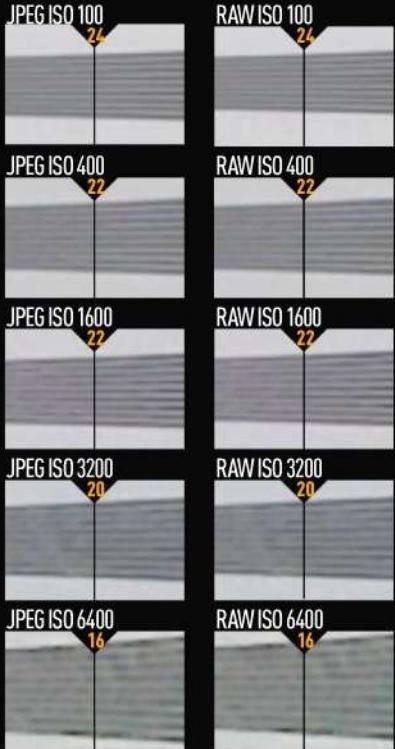


RRP	£1,500 (body only)
Sensor	12.3-million-effective-pixel Live MOS
Output size	4032x3024
Focal length mag	2x
Lens mount	Four Thirds
File format	JPEG, ORF (raw), AVI
Compression	4-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Computerised focal-plane shutter
Shutter speeds	60-1/8000sec in 1/3, 1/2EV or 1EV steps
Max flash sync	1/250sec or 1/8000sec (high speed)
ISO	100-6400
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	TTL open aperture 49-segment
Exposure comp	±5EV
White balance	Auto, 7 presets with fine-tuning, 4 custom settings, temp
White balance bracket	3 frames
Drive mode	5fps
LCD	3in, 921,000-dot LCD
Viewfinder type	Pentaprism finder
Field of view	100%
Dioptr adjustment	-3.0 to +1 dioptre
Focusing modes	Single, continuous, manual
AF points	11-point system (all cross-type and fully biaxial)
DoF preview	Yes
Built-in flash	Yes (GN 13m @ ISO 100)
Video	720p HD, 30fps, AVI
External mic	Yes
Memory card	Dual-slot CF and SD/SDHC/SDXC
Power	Rechargeable BLM-5 Li-Ion, DC input
Connectivity	USB 2.0, mini HDMI, video out, remote, PC-sync
Weight	800g (body only)
Dimensions	142.5x116.5x74.5mm

Olympus UK Ltd, KeyMed House, Stock Road, Southend-on-sea, Essex SS2 5QH. Tel: 0800 111 4888. www.olympus.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 12-60mm f/2.8-4 Zuiko lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At ISO 1600 noise remains well controlled and images still provide a decent amount of detail. Beyond this, however, detail starts to deteriorate and noise increases

ISO 400



FOCAL POINTS

Optical viewfinder

This gives a full 100% field of view with a 1.15x magnification for easy composition



Function button

This can be customised to suit your requirements and can provide access to a range of menu functions

Auto adjustment sensor

The small sensor above the LCD allows the camera to adjust the brightness of the screen depending on the lighting conditions

Four-way selection pad

This remains a simple series of four outer buttons rather than the multi-directional pads that feature on many DSLRs

Camera shown actual size

Video mode

The E-5 can record video in AVI format at 720p HD resolution. The art filters can also be added to the video modes for a more creative effect.

Weatherproofing

The body is splashproof and dust proof, meaning it is designed to stand up to shooting in some of the toughest conditions.

Dual card slots

There is a choice of CompactFlash and Secure Digital (SD) card options, and you can easily move between these using the camera's quick menu.

Live View focusing

This is offered by an 11-point contrast-detection autofocus, or manual focusing with up to a 10x magnified view for precise adjustment.

Live view display



Digital level



Detailed playback



Camera test Olympus E-5



METERING

 The 49-zone metering system has served the E-series cameras well in models such as the E-620, and in general conditions it sticks to a perfect midtone. Under trickier lighting conditions, however, I did find I needed to occasionally dial in a negative exposure compensation of 1/3 or 2/3 of a stop to avoid overexposure. There was a tipping point of around the halfway mark where the exposure would prioritise over either the exposure of the land or the sky, depending on the composition. This is perfectly sensible for a metering system, but is worth bearing in mind if you are shooting without grad filters. For critical detail it is a sensible option to use the camera's highlight and shadow metering options to ensure that the greatest detail is maintained in whichever option you choose. The exposure compensation is also a generous ±5EV, so there's plenty of leeway to adjust between shots or bracket should you wish.

8/10

DYNAMIC RANGE

From our real-world testing and from the score given by DxO labs in its testing, we believe the E-5 to have a maximum dynamic range of 10.5EV. While this is not a bad performance, it is more in line with entry-level models rather than a professional model such as this.

The camera features an i-Enhance mode, which is designed to optimise the exposure by lightening darker areas of the image. However, this can be achieved just as well by processing the raw file, and once the new raw format is more widely supported by the main raw processors there will be even more scope to pull added detail from the images.

7/10

VIEWFINDER, LCD, LIVE VIEW AND VIDEO

The E5's viewfinder is a full 100% field of view prism finder and offers a large

JPEG images are bright and punchy straight from the camera, even in natural mode. Raw images, however, can be more subtle

magnification so the image dominates the view through the finder. This really stakes the E-5's position as an advanced camera and one that can be used for critical composition. Shooting information in the viewfinder sits on two lines underneath the image, and is clear and easy to read.

The rear LCD is an impressive feature of the E-5, and the 3in high-resolution display makes reviewing and composing with Live View a pleasure. Also, the vari-angle mount on which the LCD sits means you can place the camera in almost any position and still view the screen to compose the shot. This is ideal for high and low-angle shots as much as it is for tripod use, video recording and even self portraiture.

Live View is an integral part of the camera's operation thanks to the vari-angle nature of the screen. The display is bright and clear with a good refresh rate. Shooting information can be displayed along the sides of the screen for Live View shooting as in the Micro Four Thirds models, or you can access the super control panel for a full range of options. Focusing is nowhere near as rapid using the contrast-detection method, but it doesn't hunt forward and back to the extent that some models used to and it manages to lock on to subjects with relative ease.

The HD video function on the E-5 is the first of its kind on an E-series DSLR. It uses a 720p resolution (1280x720 pixels) and outputs the files in AVI format so they will play directly on most machines. The frame rate is a full 30fps with no option to adjust, with a maximum clip length of seven minutes at HD resolution. Bit rate is a respectable 32Mb/sec for a 720p recording and the overall image quality is impressive. Audio is recorded via a mono microphone in the body, but there is also the option to plug an external microphone in for more professional sound.

9/10

Competition



Nikon D300S

£1,050 (body only)



Canon EOS 7D

£1,150 (body only)

DESPITE pitching itself as a professional camera with a body-only price of around £1,500, the E-5 sits more comfortably among the advanced consumer models, such as the Nikon D300S, Canon EOS 7D and Pentax K-5. These advanced amateur/semi-professional cameras offer similar body sizes and comparable specification to the E-5. The Canon EOS 7D and Pentax K-5 offer higher pixel counts and all offer faster frame rates, but the Olympus has the advantage of a vari-angle screen and creative art filters. Currently, the E-5 is at a disadvantage because it has only recently been launched and is still holding its recommended retail price, while the others have dropped their prices slightly. This makes the E-5 the most expensive option of the four, but this is bound to even out after a few months of sale.

Verdict

THE OLYMPUS E-5 is a pleasant camera to use and is capable of some nice results. The body is solid and feels sturdy in the hand, with a wealth of buttons and functions that, once customised to your own way of working, allow speedy operation. For current Olympus users this camera provides something to aspire to, and thanks to the HD video, art filters and LCD, it may offer enough advantages over the E-3, and even the E-620, for some to consider upgrading.

For users looking to come into the system for the first time the E-5 is up against some very tough competition from Nikon, Pentax and Canon, and without previous attachment it would be a difficult choice to pick the E-5 over them. What this camera really needed was a new, higher resolution sensor to make it competitive, even if it were just to 18 million pixels. It would be very sad if this were to be the last Olympus DSLR, and hopefully what will follow will be a hybrid of a CSC and DSLR that will maintain an upgrade path for Olympus users. For now at least, though, the E-5 is still a flagship product to be proud of.

**Amateur
Photographer**
Tested as **Enthusiast**
DSLR
Rated **Very good**
84%

FEATURES	8/10
BUILD/HANDLING	8/10
NOISE/RESOLUTION	26/30
DYNAMIC RANGE	7/10
AWB/COLOUR	9/10
METERING	8/10
AUTOFOCUS	9/10
LCD/VIEWFINDER	9/10

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CANON CUSTOM FUNCTIONS

Q I will soon be leaving for a six-week trip to southern Africa and will be using a Canon EOS 7D and Canon EOS-1D Mark IV. I would like some advice on how to adjust the cameras' custom function settings so I can track moving animals accurately. What is the best way to use the AF points to get pictures that are constantly in focus? **Roger Brown**

A Assuming you are going to be tracking moving objects around the frame, there are a couple of custom functions you could look at. However, I would do this while you are in the field, Roger, once you can see whether the cameras are functioning properly by themselves.

First, make sure the cameras are in AI Servo focus mode to enable them to track animals as they move closer to and further away from the camera. You also want to make sure that a number of focus points are active, spread out over a wide area. You can then use extra custom settings to help the camera cope with moving objects.

In both cameras' custom functions menus, you find an option to tweak 'AI Servo tracking sensitivity' (C.Fn III-2 on the EOS-1D Mark IV and C.Fn III-1 on the EOS 7D). This refers to how quickly the camera responds to another object entering the frame when you are already tracking one. This could be a branch from a nearby tree, or a rock in the foreground. To avoid the camera switching focus from a majestic lion to a boring rock, the AF system pauses for a brief moment if it detects something else coming into the frame. This custom function determines how long that pause is. It doesn't refer to how quickly the AF operates.

Canon says that if you want to track changing subjects quickly, set the sensitivity to a faster level, but if you want to track the same subject as much as possible without switching to another subject, set this sensitivity to a slower level to force the camera to continue with the original subject. As I say, experiment in the field, but you should find a setting of -1 or -2 helps with groups of fast-moving subjects.

Second, have a look at the 'AI Servo first/second image priority' custom function (C.Fn III-3 on the EOS-1D Mark IV and C.Fn III-2 on the EOS 7D). This concerns how the camera reacts when the shutter button is held down for continuous shooting. Will the AI Servo AF always take time to ensure correct focus for each shot, which may result in slowing down the drive speed, or will the camera always fire its top shooting speed, even if proper focus cannot be ensured for each shot in the sequence?

You can find more information about all your cameras' custom functions on the Canon Europe website at <http://bit.ly/dQUZ7Z>. Have a great trip! **Ian Farrell**



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FROM THE AP FORUM

Is a compact camera suitable?

Pinot Noir asks I have just bought a Panasonic Lumix DMC-TZ8 camera, but is it suitable to use for a photography foundation course? It has a manual setting, which at the moment I know nothing about. I considered buying a DSLR, but in the end went for the cheaper option thinking that I might get a DSLR around Christmas time.

Fen replies The simple answer is probably not – you'll need an SLR of some sort. A friend started a photography foundation course in September with only a compact camera and he found it impossible to get the quality (and functionality) required for the course. He has also had to buy a film camera (he picked up a Pentax ME from eBay) because part of the course involves film. The best thing to do would be to talk to the tutor about the requirements for the course.

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmmedia.com or by post to:
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PeteRob replies I think the TZ8 will be OK. The only things that are harder to do with a compact camera than with a DSLR are the exercises to show the effect of changing your shutter speed and aperture. With a compact camera, everything from near to far away tends to be in focus, which is what makes these cameras such a good buy for people who just want to get pictures without bothering with how it happens. With an SLR and the right lenses, it is possible to have only a small amount of the picture in focus, which can be used to make the subject stand out from the background. However, the principles of how to change these settings can be followed if you have manual mode. It's just that the results will not look so impressive.

CONVERTING TO JPEG

Q I prefer to shoot in raw with my Nikon DSLR, but I can't turn the images into JPEG files once I've edited them in Camera Raw (via Adobe Photoshop Elements 8). The only option Camera Raw gives me as a format once I have finished editing the image is to save as DNG. I prefer to edit my images in Camera Raw as I find it easier, and it also makes it possible to change the white balance. However, DNG files aren't very useful when sharing images with friends and family or posting them online – for that I need JPEGs. Have I missed something? **Finn Thomassen**

Your questions answered

f/AQ

Is Live View really useful?

I have to confess that I wasn't impressed with the concept of Live View when it first came out. I hate composing pictures on-screen and, for me, one of the biggest advantages of the DSLR is a decent viewfinder that you can hold to your eye. However, as is often the case with new technology, I was wrong, and I find myself using Live View more and more these days.

It seems that Live View can even offer some advantages over a viewfinder. When using ND grad filters in landscape photography, it offers a much more realistic preview of the effect the filter is having on the image. Similarly, Live View also lets a photographer preview depth of field, and offers more accurate

composition if your DSLR doesn't have a 100% viewfinder.

I'm also a fan of using Live View when shooting in black & white. Being a geeky raw-file photographer, shooting in-camera black & whites isn't something I'm interested in from the point of view of the final image. However, I can see the world in black & white through the glory of Live View and even preview the effects of coloured filters.

Live View also enables you to get down low (or up high) for alternative viewpoints, which can really help your photograph in terms of composition. Architecture can look stunning from low down when shot with a wideangle lens, for example, and portraiture is often best shot from waist level. All these are so much easier with Live View, particularly if your camera happens to have a new-style variable-angle LCD screen. And think of the advantages when shooting macro on a tripod – no more crawling around in the dirt to get a peep through the viewfinder, as you can just look at the view screen and retain your dignity. Long live Live View, that's what I say. **Ian Farrell**

In next week's AP

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MAGNUM



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HIDDEN GEMS

INSIDER KNOWLEDGE

In a special edition, Charlie Waite reveals his love of Win Green in Dorset



© CHARLIE WAITE

A While Photoshop's Camera Raw allows you to save images as JPEGs, the version in Elements 8 does limit you to saving only as DNG files. This can be annoying if you are used to saving this way, but there are some easy workarounds.

First, once you've completed your editing, select Open Image instead of Save. This will bring the image into the main editing part of the software, and from there you can use the File>Save As option from the menu bar to save it as a JPEG. Adobe Camera Raw (ACR) is designed to act as a stepping stone between the Organizer and the Edit parts of the software, and therefore saving in ACR is not considered a priority.

The second option is, once you've done your editing, hit Done and return to the Organizer. From here you can select multiple images and use File>Export As New File(s) from the menu to convert all your images to JPEGs in one go. **Mat Gallagher**

NODAL POINT FOR PANORAMAS

Q I enjoyed reading Tom Mackie's Masterclass on panoramas (AP 13 November) and intend to have a go myself using my Olympus E-420. However, can you tell me how I find the nodal point of my lenses? **Peter Sheldrake**

A I have to admit to being something of a panorama addict, Peter. It's terrific fun, and you'll get some great and unusual viewpoints. The technical aspect of panoramic photography is not to be taken lightly, but I would encourage you to stick with it as it will be worth the effort. **Ian Farrell**



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AP buyers' guide to...

Flashguns

A decent flashgun can make a huge difference to your photography.

Tim Coleman takes a look at the best of the year's releases and accessories

AS FLASH technology tends to develop in response to camera trends and innovations, new flashguns are generally released less frequently than cameras. This year has been no different to previous ones, with the likes of Canon and Sony not releasing a single new flashgun for their DSLR ranges, and only the solitary Speedlight SB-700 emerging from Nikon. It is clear, then, that these manufacturers believe that their existing ranges include all the necessary features and compatibility to suit their cameras. On the other hand, specialist flash manufacturers Metz and Nissin have been very busy, having released several units in 2010. Their flash technology is designed to be compatible with most major brands,

so while there has been little action from camera-specific brands, there are still a number of new options for photographers looking to purchase a flashgun.

Proprietary flashguns may bring compatibility advantages such as through-the-camera control, but third-party models offer many of the same features as well as TTL compatibility. What's more, equivalent models are often cheaper and provide more powerful outputs.

TECHNOLOGY

While the basic build of a flashgun remains unchanged with its tilt-and-rotate head, we are now starting to see the release of smaller dedicated flashguns for use with the growing number of compact-system

cameras (CSCs). These adopt a similar build, although many do not include a rotating head. As camera manufacturers choose not to include a built-in flash in some CSC models, it is worth investing in a flashgun. This year saw the first dedicated Four Thirds flashgun released by an independent manufacturer, the Nissin Di466, while the size and output of the Metz 24 AF-1 also makes it ideal for such cameras. With the potential for growth in this sector, we will probably see many more small and lightweight dedicated flashguns for compact-system cameras.

The longer shelf life of flashguns compared to cameras is reflected by the fact that it is commonplace for flashguns to offer USB or through-the-camera connectivity, which enables future firmware upgrades. This should extend the working life of the product as it keeps older flashguns up to date with the latest cameras. In some cases a charge is applied to this service, but information can be found on the appropriate websites.

Wireless technology for off-camera use is a focus in many devices, and is perhaps where we will see the biggest steps forward in flash technology. Some flashguns already offer several wireless modes and can be used as part of a multi-flash wireless TTL setup, as well as single flash slave mode and with studio lights.



1 Nissin Di622**Mark II £99.99**www.nissindigital.com

Described as an 'advanced' model, the Di622 Mark II does not replace the Di622, but rather offers more advanced features such as three slave modes for wireless flash photography, slave digital, slave film and wireless TTL. Its 270° rotating head has a GN of 44m @ ISO 100 output with 24-105mm coverage. Like all Nissin flashguns, the Di622 Mark II includes the My TTL feature, but in this model the flash level compensation controls are found on the back of the unit instead of via an LCD screen. Not only is there USB connectivity that enables firmware updates, but there is also an X-terminal connection for X-contact and external synchronisation. The Di622 Mark II offers many of the same features as its direct brand-specific flashgun competitors, but at a lower price.

2 Nissin Di466 for Four Thirds £79.99www.nissindigital.com

Released in the first quarter of 2010, the Di466 was the first Four Thirds-dedicated flashgun from an independent manufacturer. Despite its small dimensions, the Di466 is packed with features. Nissin's My TTL is present, and allows users to fine-tune the default TTL output level to ±3/4EV in 1/4EV increments, while the TTL flash level can be adjusted by up to ±1.5EV in 0.5EV steps. The flashgun takes four AA batteries via the quick-loading system, and as a result its recycle time of 0.2-4.5secs is quicker than many of its competitors. The head does not rotate, but tilts up to 90° in 15° increments. The GN of 33m @ ISO 100 output has a coverage of 12-53mm, which is opened to 9mm using the wideangle diffuser. The Di466 is available in black or white to match special-edition camera bodies such as that of the Olympus Pen E-P2.

3 Nikon Speedlight SB-700 £289.99www.nikon.co.uk

In September, Nikon announced the Speedlight SB-700 as the replacement for the SB-600. Many of the improvements in the SB-700 can be found in the professional SB-900 model, such as the i-TTL metering system, three illumination patterns and an extended range of 24-120mm, covered by FX and DX compatible multi-step auto zoom.

The flash is capable of an output of GN 38m @ ISO 100 and it has a recycling time of 2.5sec using Ni-MH or alkaline batteries. The SB-700 detects the heat of the flash head and delays recycling if it gets too hot. A diffusion dome is included, as are fluorescent and incandescent filters. When either filter is added the flash adjusts the colour temperature accordingly.

Some of the SB-700's controls can be operated through the camera and it uses storage media in the camera to upgrade firmware.

4 Metz Mecablitz 50 AF-1 £199.99www.metzflash.co.uk

The Metz Mecablitz 50 AF-1, has evolved from the 48 AF-1. As its name suggests, the 48 AF-1's guide number of 48 has been increased to a GN of 50m @ ISO 100 in the 50 AF-1. Like the 58 AF-2 (right), this unit has a 300° rotating head and no sub flash. It shares the same zoom coverage as the higher model, plus many refinements, including the metal hotshoe and built-in wideangle diffuser.

The Mecablitz range also saw the launch of the 24 AF-1 (for compact-system cameras), 36 AF-5 and 44 AF-1. All these models offer compatibility with most major camera systems, and work via the TTL system.

5 Metz Mecablitz 58 AF-2 £299.99www.metzflash.co.uk

The 58 AF-2 succeeds the 50 AF-1 and is the most powerful flashgun in the range. Stand-out features include a 300° rotating head and a sub flash that fills in shadow areas created using bounce flash. It retains the GN of 58m @ ISO 100 output and 24-105mm zoom mode coverage of its predecessor, but has a revised motor. Refinements include a metal hotshoe base with quick-lock system and a built-in wideangle diffuser that offers focal lengths from 12mm. Metz has improved wireless possibilities by introducing a new servo flash release, triggered by the built-in camera flash and it can also work with cameras without master function. A better high-performance flash tube should ensure the 58 AF-2 is more durable than its predecessor.

OTHER FLASHGUNS TO CONSIDER

THERE are many current flashguns available that were released prior to 2010, but still provide plenty of options for your camera. Here is our selection for the main camera mounts:

CANON USERS

- Canon 430EX
- Canon 580EX II
- Nissin Di866

NIKON USERS

- Nikon SB-400
- Nikon SB-900
- Sigma EF 530DG ST

SONY USERS

- Sony HVL 42AM
- Sony HVL 58AM
- Metz 36 AF-4

PENTAX USERS

- Pentax AF-360FGZ
- Pentax AF-540FGZ
- Sigma EF 530DG Super

FOUR THIRDS USERS

- Olympus FL-50R
- Olympus FL-36R
- Metz 24 AF-1



FLASH ACCESSORIES



Quantum Turbo 3 £585

www.flaghead.co.uk

Quantum's most recent power pack, the Turbo 3, provides a hotshoe flashgun with power for 1,050 full-power flashes. It can power two flashguns simultaneously and reduces recycling time from 3.5secs to less than a second. We reviewed the Turbo 3 in AP 17 July and awarded it four stars. It is compatible with most flashguns, but check the website for details. Cables for Nikon and Canon flash connection are not included.



Nissin Power Pack PS300 £399.99

www.nissindigital.com

For use with the Nissin Di866 Professional flashgun, the company claims the PS300 enables a 0.7sec flash recycle time and up to 300 full-power flashes using Ni-MH batteries. There are two sockets to power up to two flashguns at the same time. The power pack supports the Di866 in Canon (C) and Nikon (N) fits, and includes cables. Cables can be bought separately for Metz (M) and Sony (S) fits.



Hähnel Combi TF £59.99

www.hahnel.ie

We reviewed the Hähnel Combi TF remote control and flash trigger in AP 27 November and awarded it five stars. It includes a remote and receiver, and the device acts as a flash trigger. Extra receivers can be bought for £35 each to trigger multiple non-wireless flashguns.

FLASH SPECS

1 NISSIN	2 NISSIN	3 NIKON	4 METZ	5 METZ
Di622 Mark II	Di466 for Four Thirds	SB-700	50 AF-1	58 AF-2
Price	£99.99	£79.99	£199.99	£299.99
Output GN at ISO 100	44m	33m	50m	58m
Illumination coverage	24-105mm, extended to 16mm with built-in diffuser	12-53mm, extended to 9mm with built-in diffuser	24-120mm, extended to 12mm with built-in diffuser	24-105mm, extended to 12mm with built-in diffuser
Built-in reflector	Yes	Yes	Yes	Yes
Power source	4x AA batteries, lithium, Ni-MH, Nissin PS300 Powerpack	4x AA batteries, lithium, Ni-MH, independent powerpack	4x AA batteries, lithium, Ni-MH, independent powerpack	4x AA batteries, lithium, Ni-MH, independent powerpack
Recycle time	0.2-4.5sec	0.2-4.5sec	2.5sec with AA batteries	0.1-3.5sec
Battery lifetime	200 full power-flashes with AA batteries	200 full power-flashes with AA batteries	260 full power flashes with Ni-MH	330 full power flashes with Ni-MH
Auto-zoom	Yes	Yes	Yes	Yes
Flash duration	1/800-1/20,000sec	1/800-1/20,000sec	1/1,042-1/40,000sec	1/125-1/33,000sec
Wireless	Yes, multi-flash mode	No	Yes, multi-flash mode	Yes, multi-flash mode
TTL compatibility	E-TTL and E-TTL II (Canon) and i-TTL (Nikon)	Yes, Panasonic, Olympus	i-TTL	E-TTL, E-TTL II (Canon), i-TTL (Nikon), P-TTL (Pentax), ADI (Sony), Four-thirds TTL (Olympus, Panasonic, Leica)
Manual	Yes	Yes	Yes, ±3EV compensation	Yes
Tilt and rotate	90° tilt and 270° rotate	90° tilt	90° tilt and 180° rotate	90° tilt and 300° rotate
Connectivity	USB, X-Contact, external synchro socket	USB	Through-camera	USB
Brand compatibility	Canon, Nikon, Olympus, Pentax, Sony	Canon, Nikon, Olympus, Pentax, Sony	Nikon	Canon, Nikon, Pentax, Sony
Dimensions	77x130x103mm	67x105x95mm	71x126x104.5mm	71x137x99mm
Weight	315g without battery	240g without battery	360g without battery	340g without battery
Notes	Stand and soft case included	Stand and soft case included	Diffusion dome, stand and soft case included	Stand and soft case included



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Photograph by Brett on the occasion of the Bache/Smith wedding using a LEICA M9 with 50mm f/0.95 Noctilux-M ASPH.1/30s ISO 320



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HOW MUCH DO THEY COST?

It is not realistic to buy a Hasselblad 1000F for regular use in 2010, as the shutters are fragile and Hasselblad ran out of 1000F spares in 1978, while virtually all 1600F bodies are incapable of being repaired. However, prices are much lower than they were. In November, an eBay auction by Croydon dealer Mr Cad ended with no bids for a 1956 1000F with f/2.8 Tessar, two backs and various accessories in an original leather case. The starting price was £699. A Hasselblad 1000F bellows unit and copier sold for £349 on the same day, and a 250mm f/5.6 Sonnar, a 135mm f/3.5 Sonnar and a 65mm Distagon made £75 each. Another 135mm Sonnar sold for £52.



The Hasselblad Superwide

With its special lens hood and instruction book. Note the optical viewfinder for the 38mm f/4.5 Biogon in the accessory shoe

A typical Hasselblad 1000F

With its 80mm f/2.8 Tessar with preset diaphragm

Hasselblad

Ivor Matanle recalls the early Hasselblads of the 1940s and '50s

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com for more information and to download a membership form, or call 01920 821 611 (but not to ask for valuations).

THE HASSELBLAD 1600F and 1000F were far from the first 12-on-120 rollfilm SLRs produced, but they were undoubtedly the most influential. They, and their Compur-shuttered successors, dominated professional studio photography through most of the second half of the 20th century. There is hardly a professional photographer older than 40 years who has not at some time relied on a Hasselblad.

The story began in 1941, when Victor Hasselblad established a subsidiary, Ross AB, to manufacture aerial reconnaissance cameras for the Royal Swedish Air Force. These were derived from the German

HandKammer HK 12.5/7x9 originally produced by Fritz Volk in Berlin. The HK 12.5 was to become the genesis for the Hasselblad 1600F that was launched in 1948. The 1600F name was derived from the (allegedly) 1/1600sec fastest shutter speed produced by the stainless-steel foil focal-plane shutter, a design that was right at the edge of achievable mechanical engineering at the time the camera was launched. In fact, time and experience were to show that the engineers had perhaps gone a step too far, and had not allowed sufficiently for the tough life to which many professional studio photographers and their

assistants subject their equipment.

Faced with the 50-150 films-per-week use that studio cameras were often required to handle, the Hasselblad 1600F did not always cope without mechanical failure. In fact, during the early stages of production from 1948-50, the factory was discarding almost as many cameras as were issued for sale due to quality control reasons. Its reputation for unreliability (bad news travels fast in photography) began to affect sales, and in 1952/53, Hasselblad decided to re-engineer the camera with a less ambitious specification. Thus, in late 1953,

Icons of photography Hasselblad

Hasselblad 1000F

An exploded view of the modular Hasselblad 1000F, showing the steel foil focal-plane shutter



the Hasselblad 1000F appeared with a top shutter speed of 1/1000sec. On the outside, the 1000F looked similar to a 1600F. However, inside it was substantially re-designed and was to prove much more reliable, at least for the first 20 years or so.

VERSATILITY

The real key to the success of the Hasselblad 1000F was its versatility. In subsequent decades it became so normal to use a rollfilm SLR with interchangeable lenses, interchangeable viewfinders and interchangeable film backs, which made it possible to have several different types of film in use at the same time, that it is easy to forget how, in the mid-1950s, it was

1941

Hasselblad subsidiary, Ross AB, makes reconnaissance cameras for Swedish Air Force

1948

Hasselblad 1600F announced

1949-1950

Series One 1600F bodies with bright metal speed knob

1950-53

Series Two 1600F bodies with black speed knob

1953

Hasselblad 1000F appears

1954

Hasselblad Supreme Wide Angle appears

1955

SWA becomes Hasselblad Superwide

1956

16-exposure film back announced

1958

Hasselblad 500C replaces 1000F

revolutionary for this to be possible with a rollfilm camera. Total interchangeability was introduced to the rollfilm SLR by Hasselblad. The interchangeable backs also made it possible to vary the format you were working with, so that subjects usually best rendered in an image wider than it was high (such as furniture room sets) could be shot with a 16-on-120 back – the format that later became known as 645.

When I worked with a Hasselblad 1000F outfit in the late 1970s, I routinely used the 1000F with a 250mm f/5.6 Sonnar to photograph motor racing for a PR client. The only real limitations of the Hasselblad 1000F's versatility were the lack of automatic diaphragms on the lenses, which was normal in the mid-1950s, and the fact that its flash synchronisation, because of the focal-plane shutter, was limited to a maximum shutter speed of 1/25sec. These were the issues, in the end, that caused Hasselblad to replace the 1000F in 1958 with the 500C, which offered fully automatic diaphragms on all lenses and flash synchronisation at all shutter speeds to 1/500sec.

LENSSES

In the late 1940s and into the 1950s, Victor Hasselblad was the Swedish distributor for Eastman Kodak. It was therefore not surprising that the initial lenses developed for the Hasselblad 1600F were Kodak

optics, and that this range continued to be marketed alongside the Carl Zeiss lens range during the 1000F period of 1953-1958.

The initial lens range, which was totally manufactured by Eastman Kodak in dull-finished machined aluminium mounts, consisted of the 80mm f/2.8 Ektar standard lens, which was sold with every camera. There was also the 55mm f/6.3 Widefield Ektar, which was a wideangle optic that required mirror lock-up – a feature never actually available on the 1600F or 1000F, and therefore it is almost certain that this lens was never actually produced beyond a prototype of about 1947. The 135mm f/3.5 Ektar was normally available between 1949 and 1953, but you will have a hard task finding one now. About 3,000 of these were produced as a batch in 1949.

Meanwhile, it seems that just one 254mm f/5.6 Ektar was produced and that is in the Hasselblad museum. Instead, from 1952 to 1953, Hasselblad marketed a lens known as the 250mm f/4 Zeiss Opton Sonnar. This had a remarkably wide aperture for a 250mm lens in the early 1950s, and was criticised for poor full-aperture performance, so was replaced in 1954 by the 250mm f/5.6 Zeiss Sonnar. Only about 1,000 of these lenses were made.



Hasselblad 1000F

The setup I used to use for photographing motor racing – a 250mm f/5.6 Sonnar and the sports finder, combined with flash-synchronisation shoe. Note the PC flash sockets pointing down from the body of the finder





Loading an early Hasselblad back

Opening the door in the middle of the back of the film magazine enables you to see the numbers on the film backing paper and to use the key on the right hand side of the magazine through to No1. You then turn the key in the opposite direction to bring up 1 on the exposure counter

'When the Hasselblad 1000F appeared in late 1953, the lens range was well defined and, for European customers, made up entirely of Carl Zeiss lenses'

When the Hasselblad 1000F appeared in late 1953, the lens range was well defined and, for European customers, made up entirely of Carl Zeiss lenses. American market customers received their cameras fitted with the 80mm f/2.8 Ektar, and could still buy the 135mm Ektar until supplies at Hasselblad from the 1949 batch ran out.

Included in the Carl Zeiss lens range for the 1000F was the 65mm f/5.6 Distagon. This was the first interchangeable production wideangle lens made for Hasselblad and also the first retrofocus wideangle for a rollfilm SLR, made only a year or two after Angénieux announced in 1950 the historic 35mm f/2.5 retrofocus wideangle for 35mm cameras. A six-element lens, the 65mm Distagon – still with preset diaphragm – was and is a superb performer.

The 135mm f/3.5 Sonnar was a five-element lens, which was, in my opinion, the best of the 1000F lenses. The four-element 250mm f/5.6 Sonnar had only a simple diaphragm, with no preset, but delivered excellent results, while the 508mm f/5.6 Dallmeyer from the fine old company of Dallmeyer was supplied to Hasselblad by Cook and Perkins of London and was available only in 1956 and 1957. A total of 113 were made.

THE SUPERWIDES

In the early 1950s, Victor Hasselblad conceived the idea of putting a non-retrofocus 38mm f/4.5 Carl Zeiss Biogon with a Compur shutter in it on to a non-reflex body that could take Hasselblad film backs. Focusing was manual and the camera had an optical viewfinder in an accessory shoe on the top. Initially called the Hasselblad Supreme Wide Angle, the Superwide was effectively a flat-field, ultra-wideangle lens for the Hasselblad and delivered staggeringly sharp results.

In 1959, the Superwide was replaced by the slightly improved SWC, with a shutter button on the top of the camera body, a chrome-finished lens and leverwind.

1000F backs is that the exposure counter window is vertically aligned with the centre of the film-wind key – on a C magazine it is further forward, close to the red/white signal window. Always check this point when buying a film magazine on its own.

All Hasselblad backs made before 1956 were 12-on-120 backs for 6x6cm (nominal) images. The 16-on-120 6x4.5cm back first appeared in 1956. Between 1948 and 1958 four different film-reminder dials were made for the door in the back, the designs defining which version of the back it was. The all-Kodak film reminder back was made until 1950, the ASA/DIN back until 1954 and the 'two-hole' back until 1957. The 500C back had a dial that was predominantly black.

ACCESSORIES FOR THE 1000F

The range of accessories for the 1000F was extensive, including a substantial bellows unit with transparency copying attachment, extension tubes, a cut-film back and a neat guillotine for cutting 6x9cm film to 6x6cm. There were Series 7 and Series 8 filters, and retaining rings and hoods for each of the lenses. Flash synchronisation was provided for with flash bars that fitted into the shoe on the left of the camera body, with bars for US synchronisation and PC (European) synchronisation. There was also a flash bar that doubled as a sports viewfinder. **AP**

Hasselblad 1000F accessories

The large black object is the remote trigger – extend and pull a cord to fire the shutter. The film back is a 'two-hole' back



WATCH OUT FOR Shutter

Always wind the shutter on a focal-plane Hasselblad before changing the shutter speed. If you are with the vendor, ask him or her to wind and fire the shutter at fast and slow speeds in front of you, to prove that it works.

Film back

Take the film back off with care, and check that the foil shutter blinds are not damaged. Do not buy a camera with a hole in the blinds. With the back still off, pull the dark slide from the back and make sure it will go back smoothly. This checks that the light trap has not come away.

Lens

With the shutter wound, remove the lens, look through it from the back and front and check that the iris diaphragm operates correctly. Check that the reflex mirror is in good condition.

YOU MAY ALSO LIKE...



A Kiev 88, the recent Ukrainian lookalike that is almost a direct copy of a 1000F, to the extent that Kiev 88 film backs usually fit a Hasselblad. Be careful, though, as the shutters are almost as fragile as those of the 1000F.

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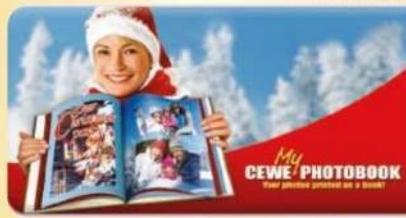
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EF-S 18-135mm f3.5-5.6 IS	£298.99
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EF-S 24-105mm f4.0 L IS USM	£847

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EF-S 55-250mm f4.0-5.6 IS USM	£188.99
EF 70-200mm f2.8 L USM	£898
EF 70-200mm f2.8 L IS USM MkII	£1665
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NEW! EF 70-300mm f4.0-5.6 L IS USM	£1329
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100-400mm f4.5-5.6 L IS USM	£1087
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FinePix JX200	Silver, Pink or Black	£83	
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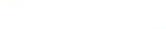
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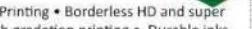
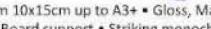
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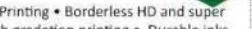
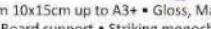
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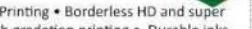
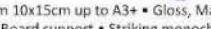
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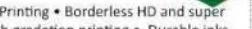
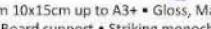
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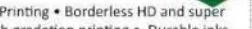
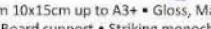
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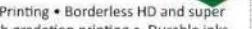
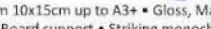
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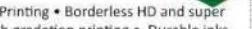
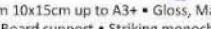


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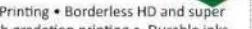
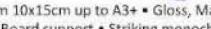


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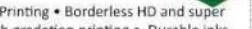
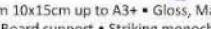


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More info on [P-Type filters](#) in stock!

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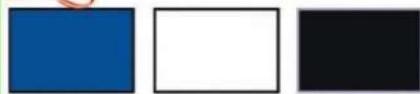
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OGDEN CHESNUTT

Having failed to document his own family when they were growing up, Ogden tries to make amends with his grandson

I TAKE a last-minute look around the house. No outlets are exposed. All sharp corners are covered. No beer bottles where little fingers can find them. I smile with a sense of accomplishment about how well I've baby-proofed my bedsit when there's a knock on the door and I spot the utility knife and negatives laying on the coffee table. 'Just a minute,' I say, and shuffle them under a sofa cushion.

Layla greets me when I open the door, holding my grandson in one hand and a bag of shopping in the other. She lumbers past Stuart, who is holding the DSLR I bought him, trying to photograph a fly. Layla looks exasperated. I take the shopping from her.

'How do those macro photographers get flies to stay still?' Stuart asks.

'I think they probably kill them,' I joke. He shrugs and comes inside.

It's the first time I've seen Layla and her family in quite a while. It's a long and expensive train journey back up north, and I don't have much money to spare after my living expenses are paid. I tell myself this, but when I see my grandson toddling around my bedsit it occurs to me how quickly they change at that age and how much I've missed.

I glance in the shopping bag. There are slices of melon, dried apricots, jars of pureed sweet potatoes, cream crackers, olives and a bag of pasta. 'What's all this?' I ask.

'Oh, I thought I'd make us dinner,' says Layla. 'The boy will need to eat soon so I thought I'd make a simple pasta.' She takes the bag and unpacks it on the counter. 'Except it seems I forgot to buy anything to go in the pasta.'

I can see my daughter is hovering on the edge. She's always thrived under pressure, but it does get to her. 'Don't worry,' I tell her. 'I can improvise something. Stuart, why don't you come and help me? He starts to hand his camera to Layla, then decides to bring it into the kitchen with him.

'What are we making?' he says.

'Pasta with... I open the fridge door and look dumbly at the bare shelves. 'Hot dogs and sweetcorn?'

'Huh. I suppose that could be good,' he says. 'Wait, don't shut that door. The light is awesome. If I dial

'I documented the holidays, but that's all they were – record shots of kids holding up a new toy or standing in front of a waterfall'

camera, hoping to capture his son dancing to the music on the television advert before it ends.

'He's only just started doing this,' Layla says. And then it occurs to me that Stuart is in no way wasting his talents. Rather, he's a much better photographer than I am or ever was. It's not the variety of what you photograph that counts, but that you shoot what matters most to you.

Layla doesn't have to say it: I never took pictures of my family when they were young. I documented the holidays, but that's all they were – record shots of kids holding up a new toy or standing in front of a waterfall, none of the small changes that marked their early days. I was more interested in photographing cloud patterns than my own family. All that lost time.

A little later we're sitting around the table eating our pasta and I snap a photograph of my grandson with hot dogs in each hand. I set my Pentax SV on the table. 'I'll be sure to send prints to you and your mother,' I say.

'No, please don't, dad.' I must have looked startled. She shakes her head. 'Not to mum. She'd be horrified at this meal you served us! Can you pass the ketchup?' **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 Fax 0203 148 8130
Email amateurphotographer@ipcmedia.com
Picture returns: Telephone 0203 148 4121
Email apppicturedesk@ipcmedia.com

Subscriptions

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Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
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